PENCIL POINTS

Volume IX November, 1928 Number 11

DRAFTSMANSHIP AND ARCHITECTURE

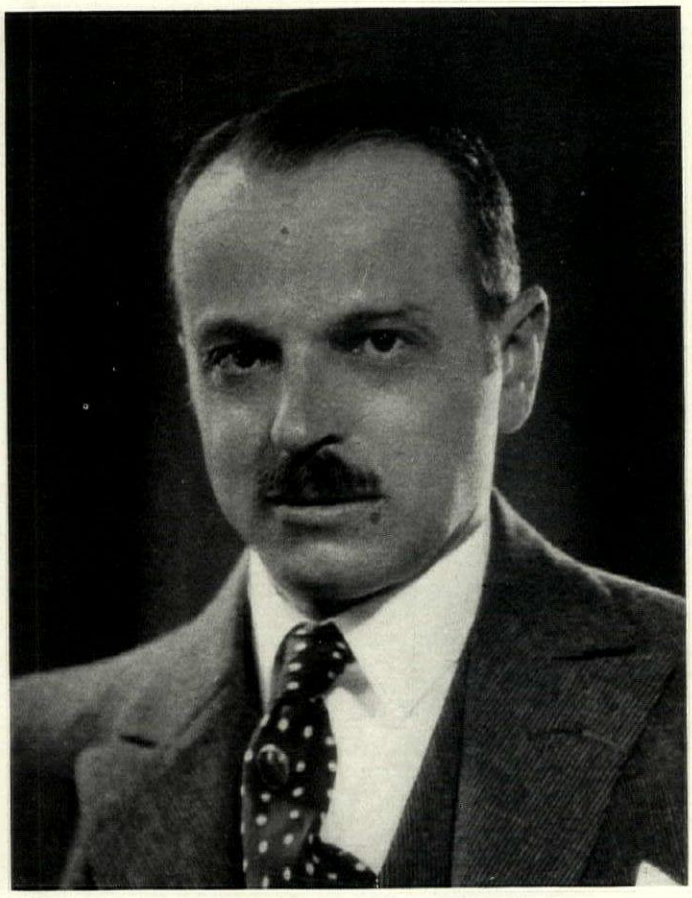
AS EXEMPLIFIED BY THE WORK OF PAUL P. CRET

By Francis S. Swales

THE NAME OF Paul Cret became known to architectural students and to others interested in their work in this country two or three years before he came to America, through the publication of the work of students at the *École des Beaux-Arts* at Paris.

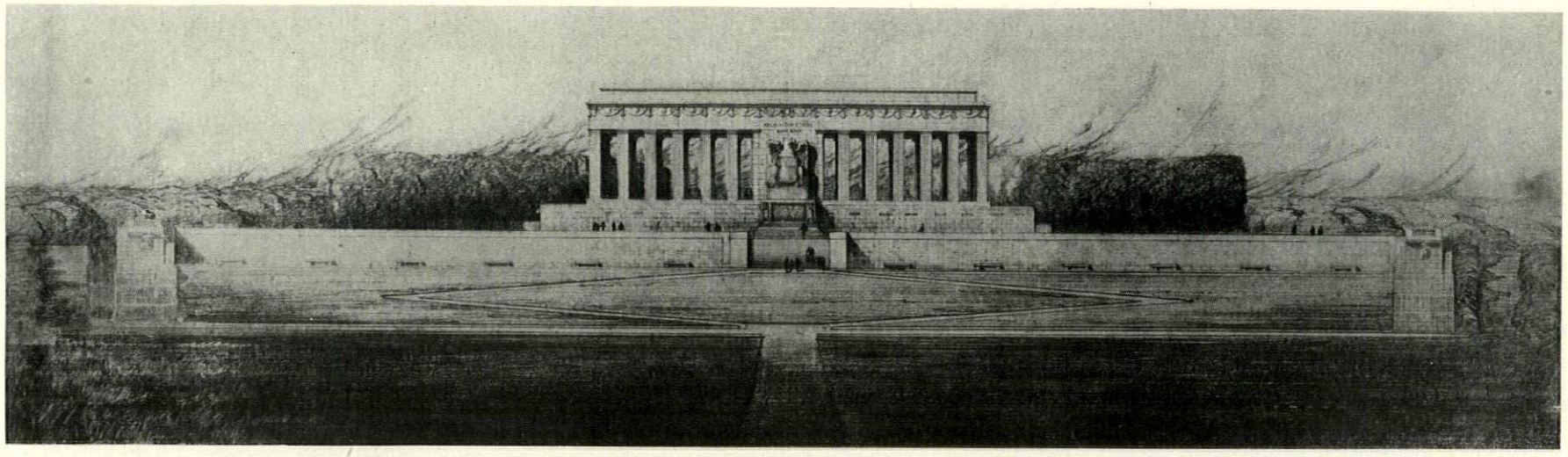
The two outstanding ateliers of architecture at the French national school at the beginning of this century were those of Victor Laloux and of Jean Louis Pascal. It was as a pupil of the latter that Paul Cret began making his reputation as an architectural designer and draftsman.

The influence of M. Laloux was predominant at the time. He had built the new Gare d'Orléans, the most striking new building in Paris, facing the Louvre on the opposite side of the Seine and within view of the students who frequented the École. Its direct effect on their work was not only among his own pupils, but obsessed those in nearly all of the other ateliers, overshadowing that of their own professors and permeating the entire system of ateliers.

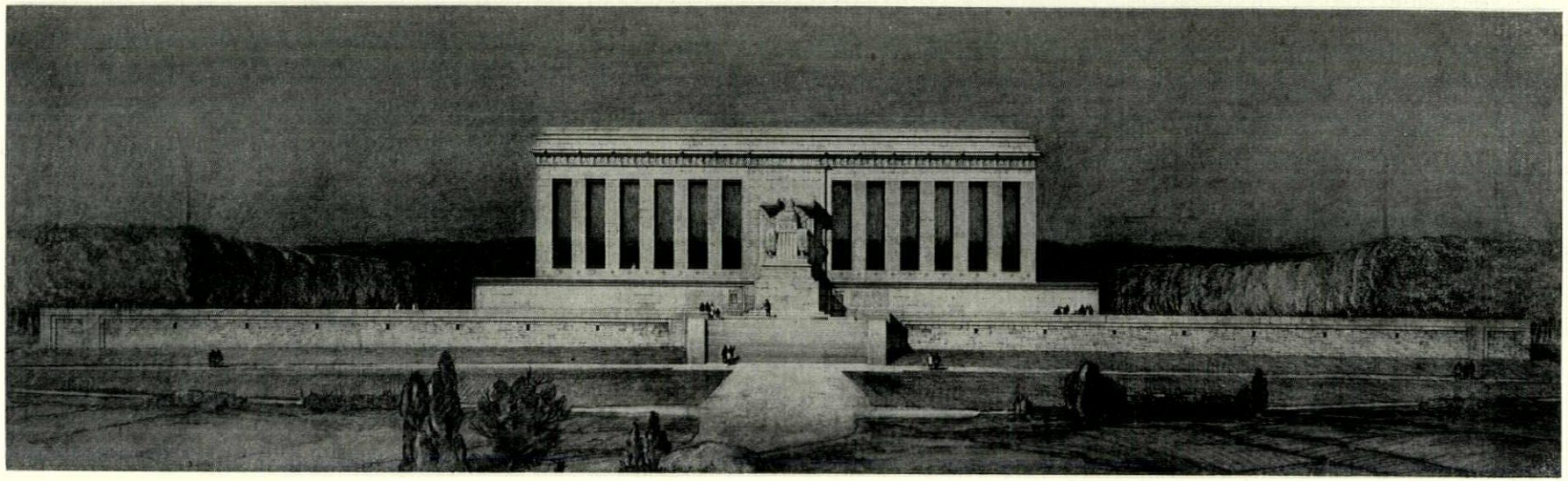


PAUL P. CRET

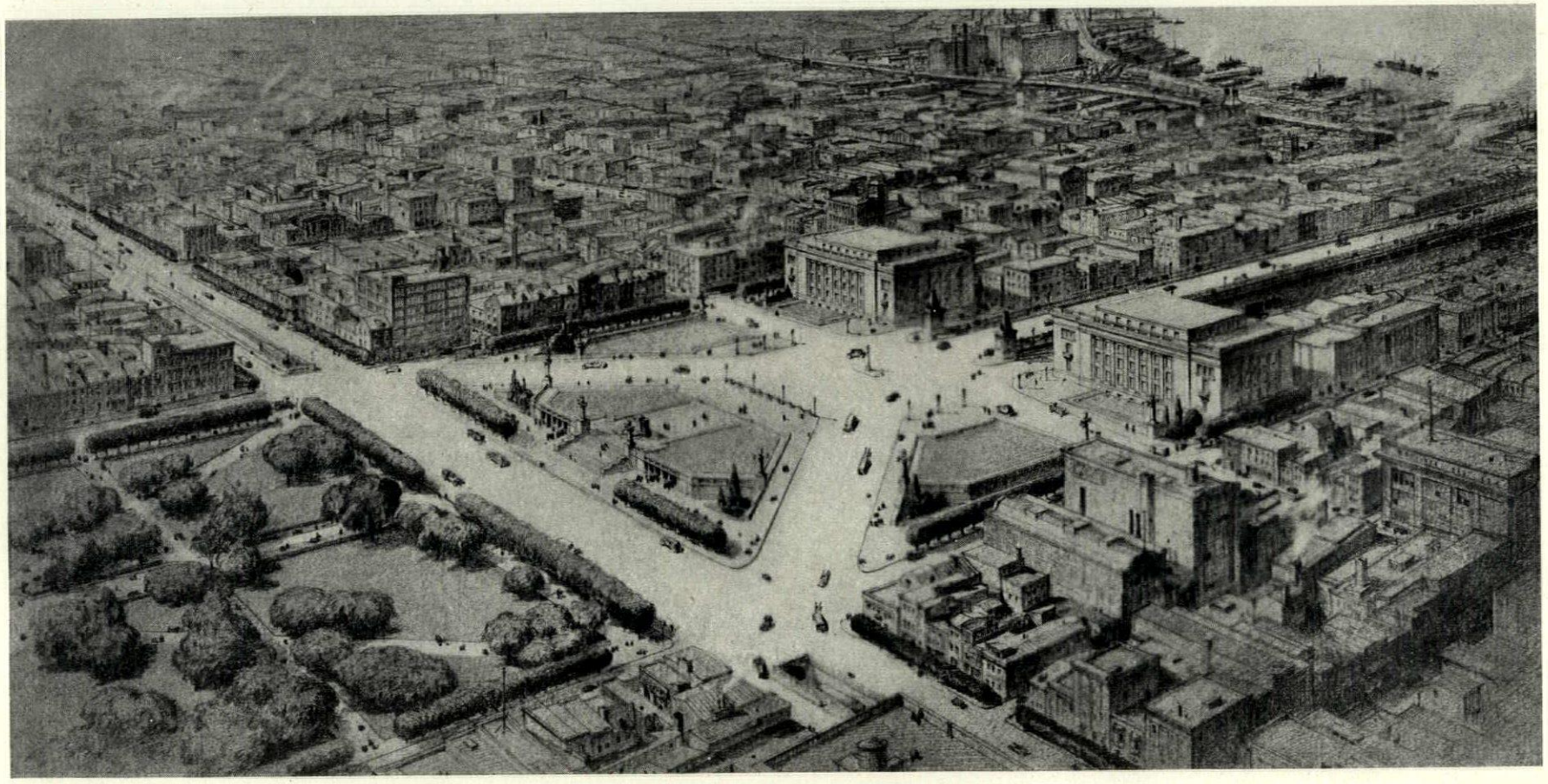
Pascal's atelier was one of the few, and the notable one, to accept little of the Laloux influence, the spirit of which was joyously Germanic, that of Pascal being aristocratically French. Laloux impressed his ideas firmly in the minds of his pupils and during several years they went forth after the manner of the followers of Mahomet to impress the teachings of the prophet upon the world. Broadway and Fifth Avenue, New York, bear many marks of that influence; and most of the larger cities of America, as well as many in Europe, have at least one conspicuous building with a Laloux-Mansard roof, cartouched dormers, and his style of heavily rusticated stone basement and quoins. Pascal's influence as a teacher began before the vigorous work of Laloux began. Its urge of freedom from slavishness to any master except sound principle, lasts now that the great wave of popularity of the fashion of Laloux has spent itself and is past. As a professor of architecture Pascal sought to clarify the ideas and to develop the imagination and individuality of his pupils. Without resorting to such stale proverbs as, "Don't do as I do, but do as I advise," he conveyed the same advice in a more effective way, the weight of which might be summed up in one expression that he used frequently, "Endeavor to make your work distinguished." He cited Wren's work at Hampton Court and some houses of the Louis XVI period at Bordeaux as being "distinguished" without being "strong"; and the Paris Opera House (upon which he himself had been Garnier's chief assistant and intelligent collaborator) as a thing that is strong but not distinguished; but placed the high basements of Bramante's palaces and the general



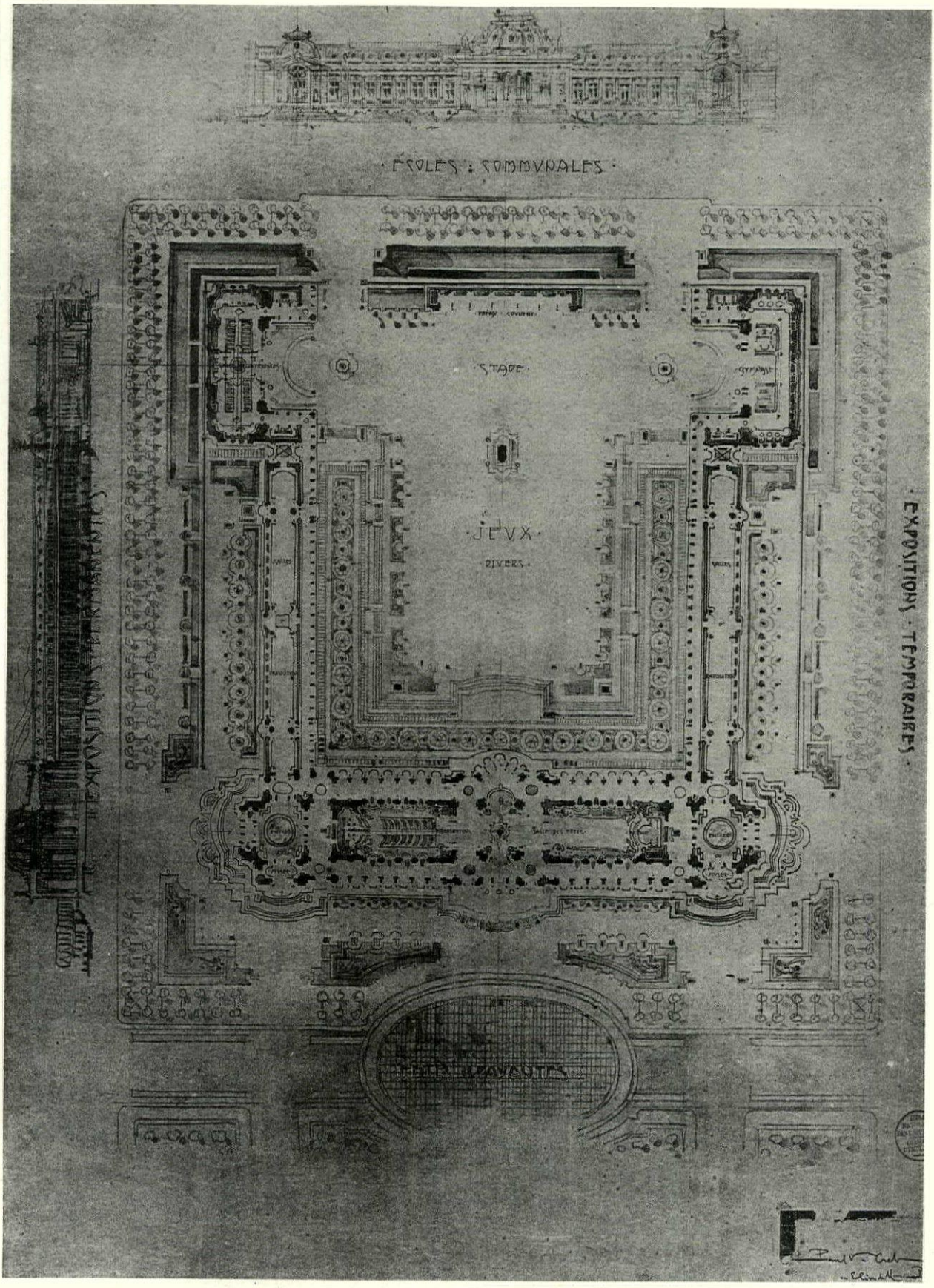
STUDY BY PAUL P. CRET FOR THE CHÂTEAU THIERRY MEMORIAL OF THE AMERICAN BATTLE MONUMENTS COMMISSION



DESIGN BY PAUL P. CRET FOR THE CHÂTEAU THIERRY MEMORIAL—NOW BEING BUILT IN FRANCE



PLAZA AND APPROACH TO THE DELAWARE RIVER BRIDGE, PAUL P. CRET, ARCHITECT



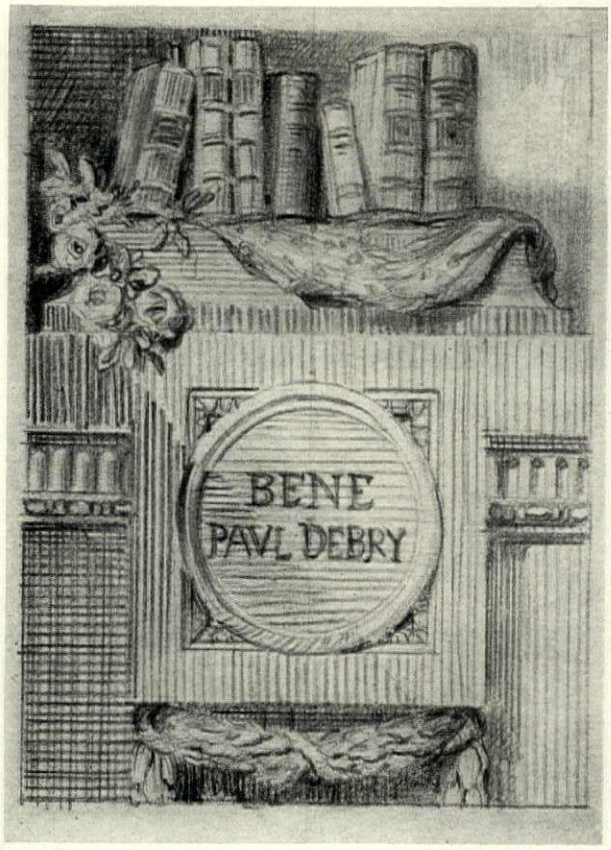
UN PALAIS DE L'ENFANCE—DESIGN BY PAUL P. CRET, PUPIL OF M. PASCAL
AWARDED A MEDAL IN THE CONCOURS LABARRE OF THE ÉCOLE DES BEAUX ARTS

character of Brunelleschi's designs, the work of Lescot and Gougeon, and the Louis XII wing of Blois among examples that were both and better for that reason. Another of his influential criticisms was a frequent comment regarding "fashion" as being a thing of a period. It might or might not have "style." We might infer that by "style" he meant that developed character which is "a joy forever" but by "fashion" those things that were merely "different" from others which had preceded them, without necessarily being worse or better in the exercise of intelligence or sincerity.

BOOKPLATE BY PAUL P. CRET

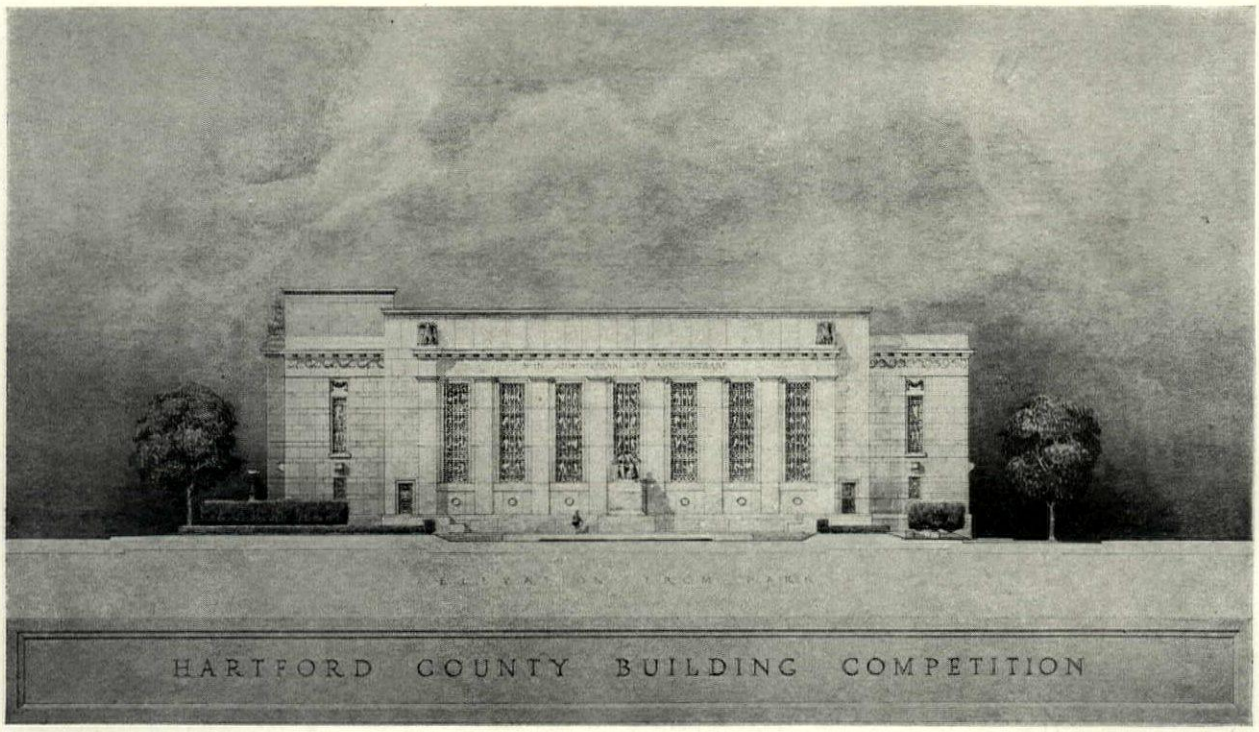
To be "distinguished" a design must be something fine and rare and possess a "quality." The quality derived from individual pioneering in the universe of imagination—the inventive, creative, and formative of new style—but held itself apart from mere fashion. To say that a student's work had "quality" was a mark of approval. To say it was "distinguished" was to confer his highest expression of gratification. At different times he used the term with reference to the work of some of his former pupils: Nenot's *Sorbonne,* and *Institut Oceanographique;* Despradelle's conception of a Monument to the Glory of the American Republic, and his design for the University of California; Duquesne's design for a Cathedral (the first after Pascal's own plan, to win the *Grand Prix de Rome* with an unsymmetrical parti); and a design for a *Musée de Sèvres* by Felix Debat.

Paul Cret had left Pascal's a few months before I entered, and had come to the University of Pennsylvania as Professor of Design. There were other students in the atelier with greater reputations than Cret's—some who still had a chance to obtain the *Grand Prix de Rome* and had been placed second or third for it in previous *concours.* Others who had passed out of the studio by the route to Rome had returned to Paris but had found little work to do. Some no doubt would not have left Paris for Philadelphia had they been given outright the whole of the latter city as an inducement—they are the born Parisians who prefer to be poor and unknown rather than go elsewhere to obtain "loot of the cities in gold or fame." They

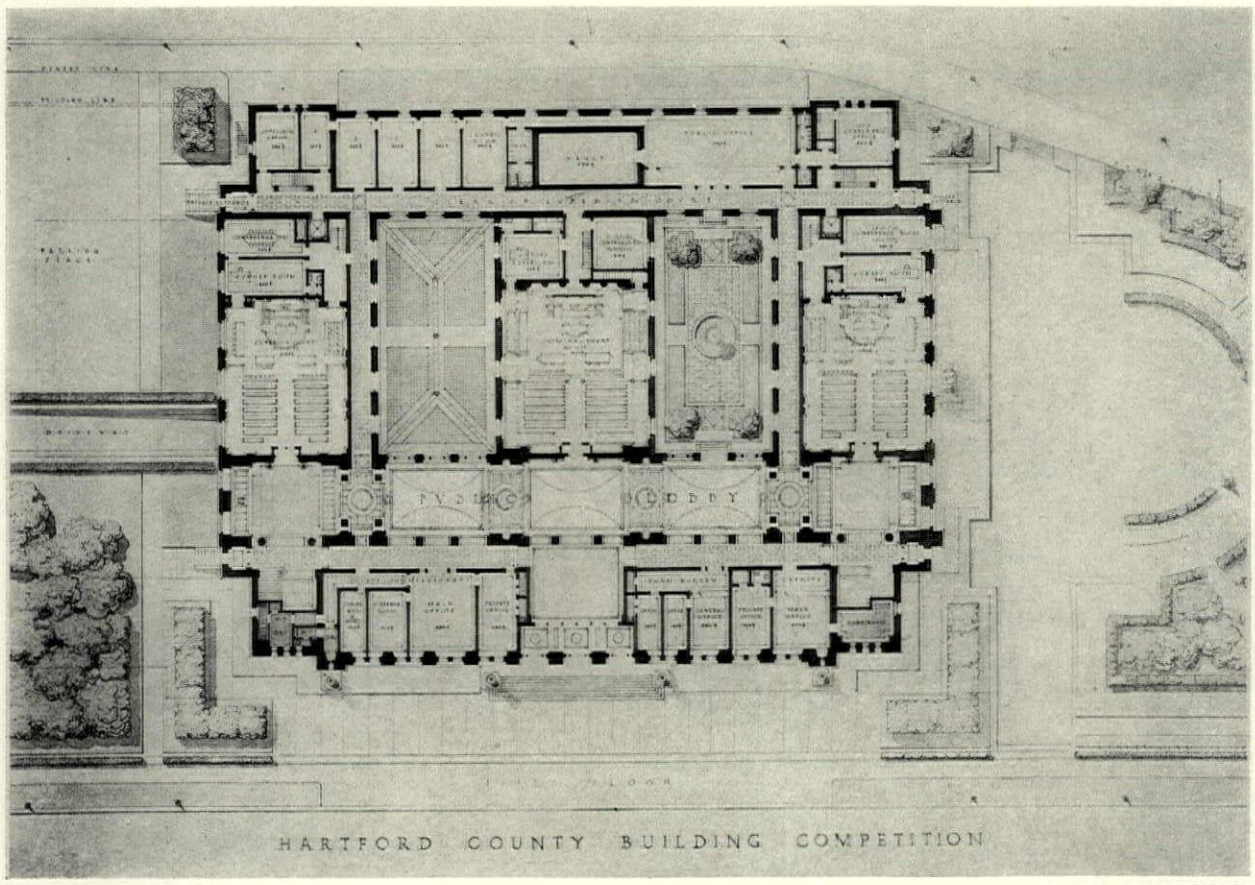


STUDIES FOR BOOKPLATES BY PAUL P. CRET

WINNING COMPETITION DESIGN BY PAUL P. CRET AND SMITH & BASSETTE, ASSOCIATED ARCHITECTS, FOR THE HARTFORD COUNTY BUILDING

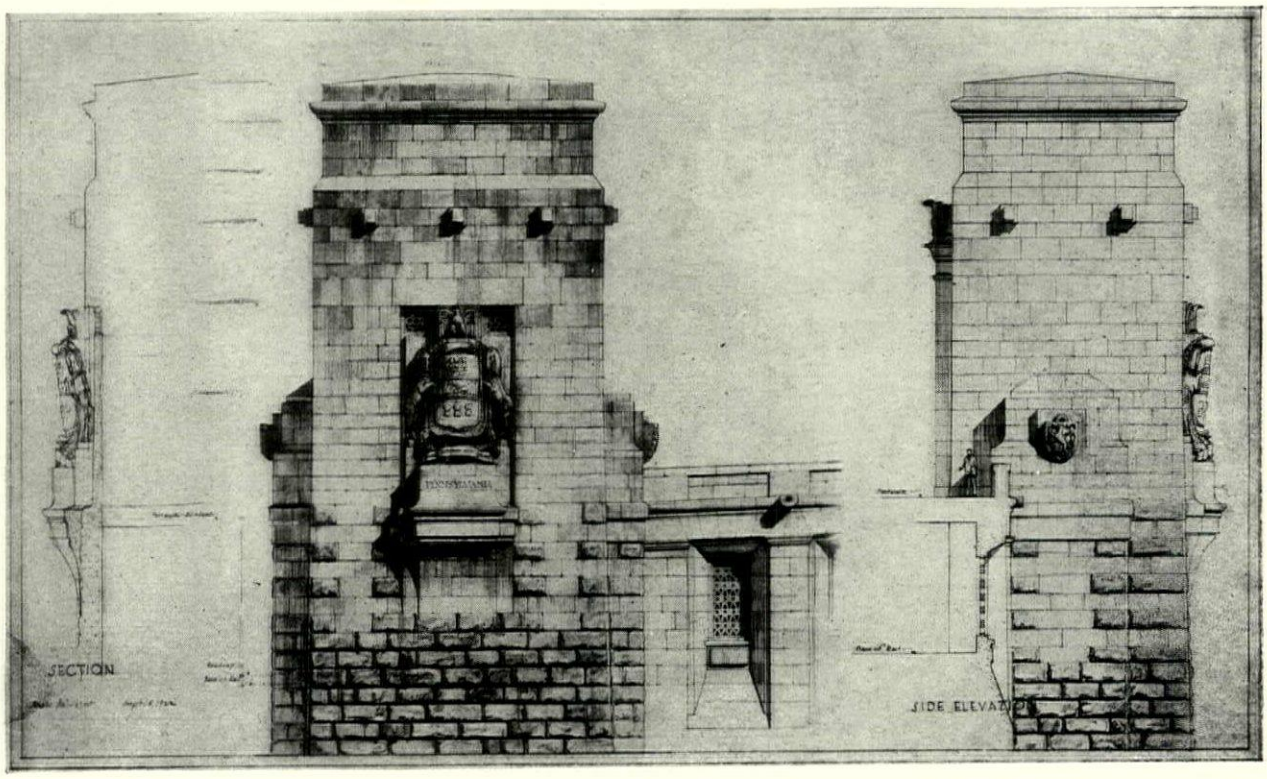


SIDE ELEVATION OF WINNING DESIGN FOR HARTFORD COUNTY BUILDING

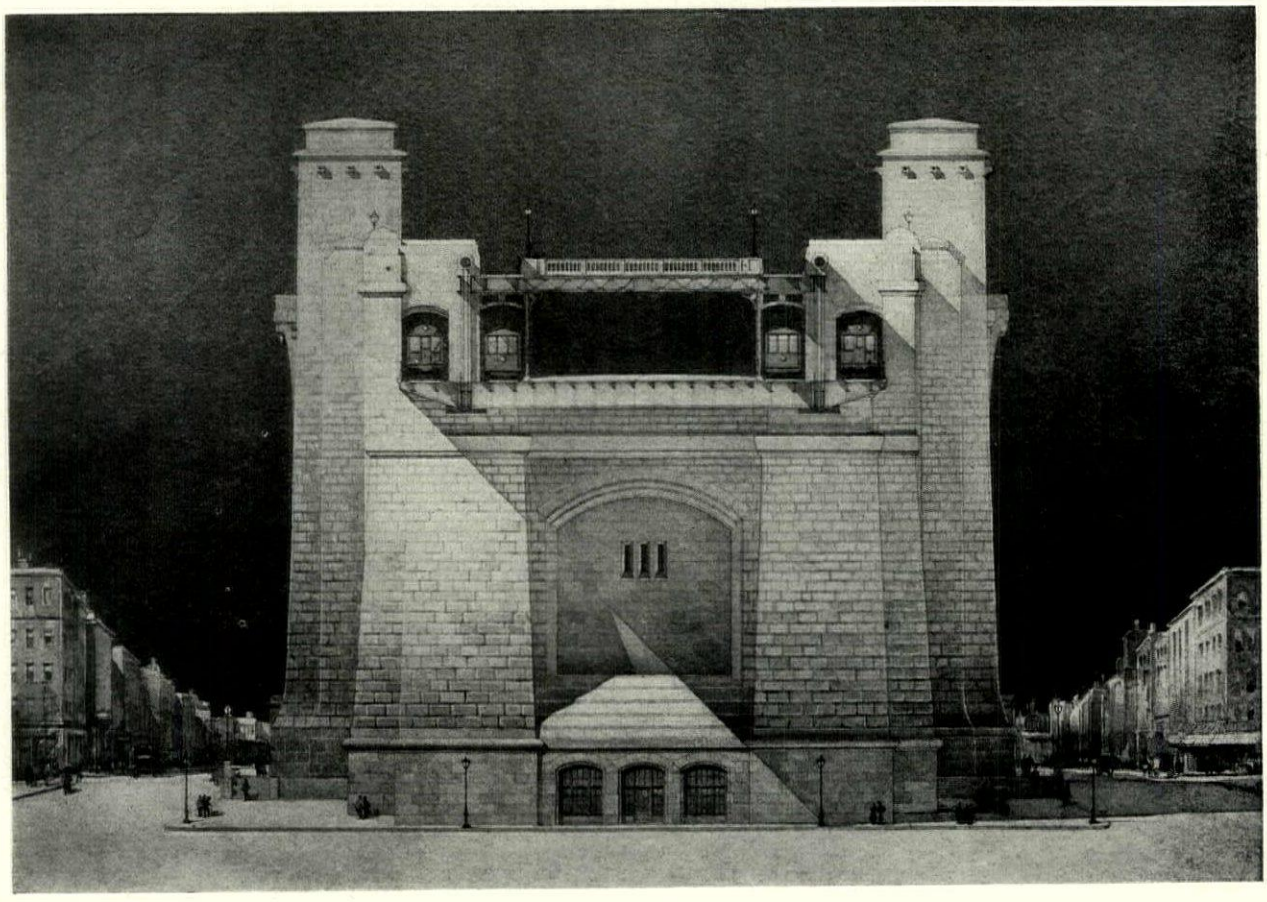


WINNING PLAN FOR HARTFORD COUNTY BUILDING

PAUL P. CRET AND SMITH & BASSETTE, ASSOCIATED ARCHITECTS



STUDY FOR TOP OF ANCHORAGE, DELAWARE RIVER BRIDGE—PAUL P. CRET, ARCHITECT



SECTION THROUGH ANCHORAGE, DELAWARE RIVER BRIDGE—PAUL P. CRET, ARCHITECT

know they are "going to live anyway 'til they die" and will die in Paris and not trust to the American hope of going there afterwards, subject to the dangerous condition of "being good" in order to accomplish even that.

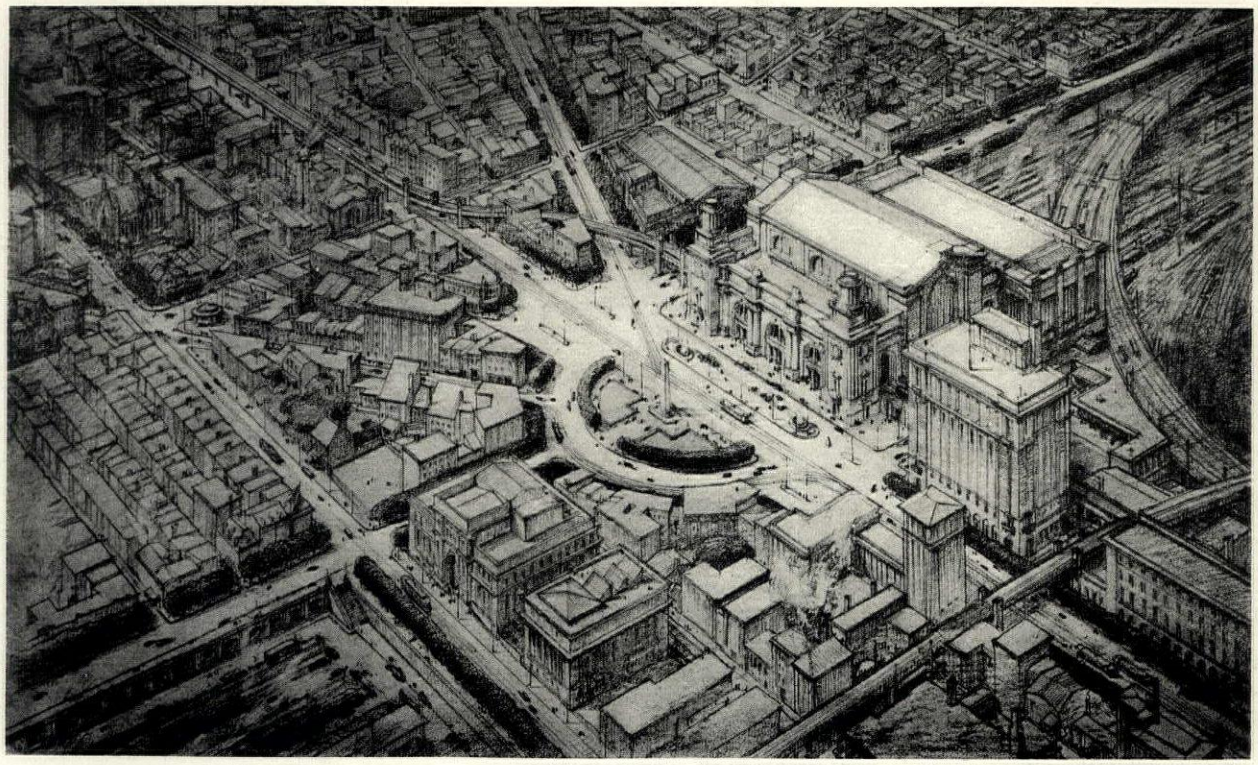
Cret had come to Paris from Lyons; and to go to Philadelphia was not so much worse than going back to his native *ville*, for Lyons is not much more than a cocktail mixture of Paris, Pittsburgh, Pa., and Bridgeport, Conn.—one day of it satisfies an American traveler so far as its architectural attractions go—and while that may not have had anything to do with driving Cret to Philadelphia, we may still bear in mind that "the British make the best colonists," because wherever they go they find places that are not so much a bore as their own home towns; so settle down anywhere else with contentment. Frenchmen find it the reverse; and usually go back to their old homes.

ESQUISSE-ESQUISSE—TREATMENT OF A SPRING

DESIGN BY PAUL P. CRET

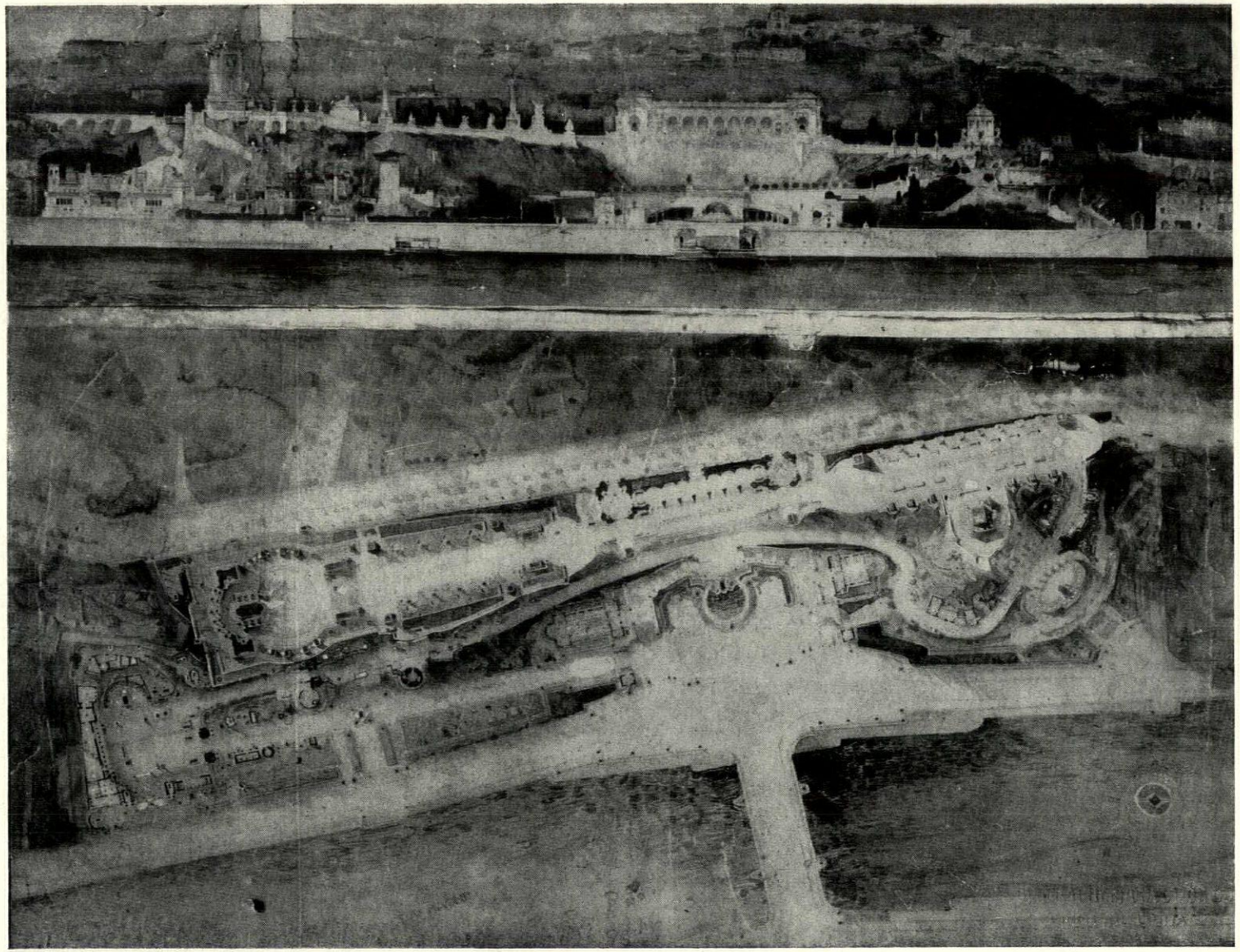
Cret, however, decided on Philadelphia and ran the risk of spending the rest of his life in bed. His patron at Paris had found that Cret's work in the atelier had shown a growing "quality." He would undoubtedly search for that quality in the young students and would induce them to develop whatever of it he found in them. Cret's abilities as a designer had been proved by intelligent planning, a good sense of composition, and fine restraint in decoration. His personal characteristics were sound and steady. He would probably remain permanently in Philadelphia and, if opportunity presented itself, he was capable of producing distinguished architecture. The patron had said his last word!

Cret's student work had shown up well in the competitions for the *Prix La Barre*,—he had also won the *Rougevin Prize* and twice won the second *Chena-*



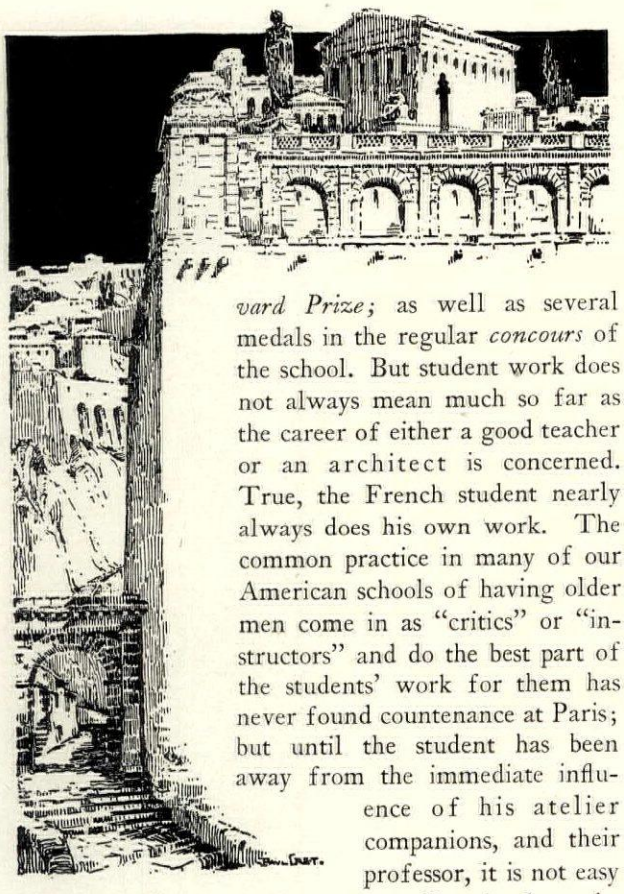
PLAN FOR WEST PHILADELPHIA STATION AND REARRANGEMENT OF ADJOINING CITY STREETS

BY PAUL P. CRET, ARCHITECT



DESIGN BY PAUL P. CRET FOR A MUSEUM OF ART AND ARCHÆOLOGY

SUBMITTED AS A PUPIL OF M. PASCAL IN THE CHENAVARD COMPETITION OF THE ÉCOLE DES BEAUX ARTS



PEN AND INK DRAWING
FOR TITLE PAGE DECORATION

vard Prize; as well as several medals in the regular *concours* of the school. But student work does not always mean much so far as the career of either a good teacher or an architect is concerned. True, the French student nearly always does his own work. The common practice in many of our American schools of having older men come in as "critics" or "instructors" and do the best part of the students' work for them has never found countenance at Paris; but until the student has been away from the immediate influence of his atelier companions, and their professor, it is not easy to tell whether the "quality" is due to his own creative powers or mainly to the environment within which it was produced. Cret had proven to be a brilliant draftsman and excellent water-colorist.

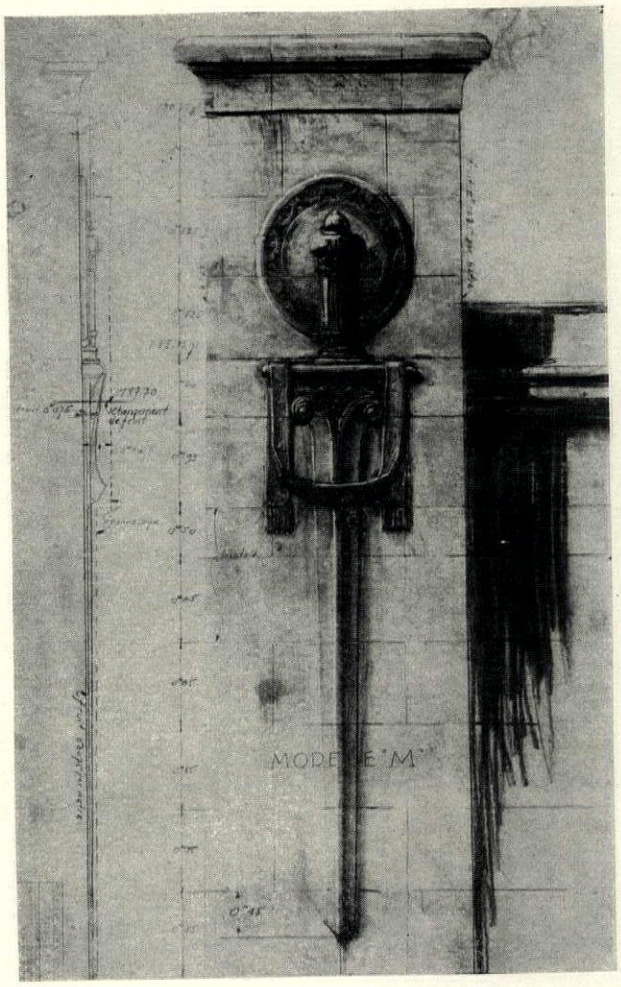
Cret was fortunate in coming to this country at a time when open competition among architects was enabling any man of talent to make a showing of his abilities.

The competition for the International Bureau of the American Republics at Washington was won by Albert Kelsey and Paul P. Cret in 1907. Two years later the same architects and Louis Jallade in collaboration won third prize in the competition for the Robert Fulton Memorial at 115th Street and Riverside Drive, New York, and about a year later Professor Paul P. Cret, alone, won the third prize in the competition for the Perry Memorial at Put-in Bay, Ohio. A comparison of the three designs and the renderings with one another and with Mr. Cret's student work will leave no doubt with any sufficiently advanced student of architecture that they are all essentially the work of one artist, and that each shows "quality."

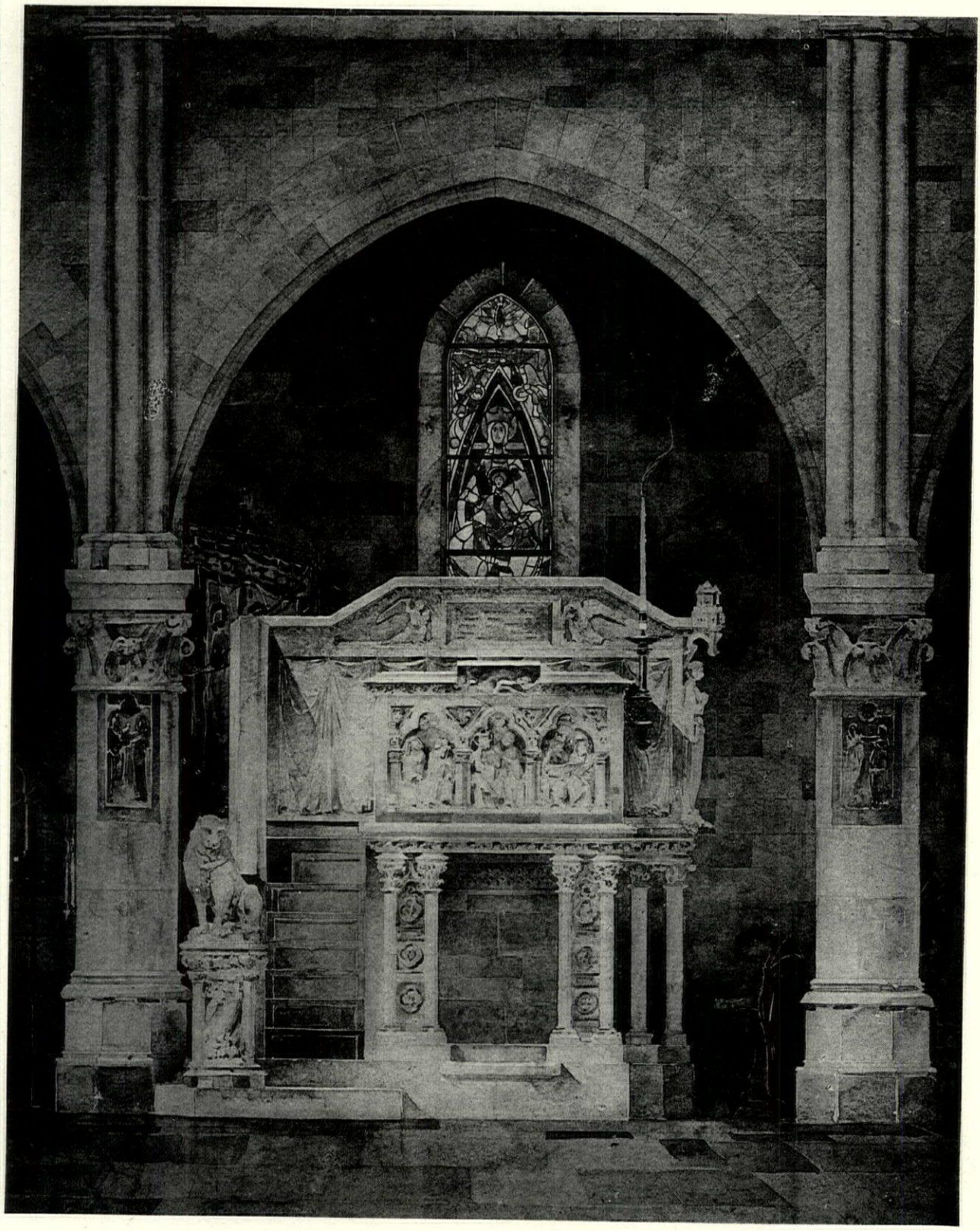
Third prize, in the Perry Memorial Competition, was a case of running out of luck on the part of Mr. Cret. The designs which won first and second prizes were both a big Greek Doric Column—the same "design" as John Russell Pope's earlier one for a "Monument to the Great Lakes," which was substantially the same new idea as Stanford White's for the Detroit Bi-Centennial Memorial made ten years earlier—"A Greek Doric Column—the largest in the world."

By 1910, the fashion of Laloux was rampant in Chicago hotels and apartment houses only, and affecting others at sundry towns on the Pacific Coast. All of "the latest American stuff" to reach Europe had become Greek Doric. A few years later Cret seems to have finally developed the American sense of humor, or to have anticipated the present policy of the prohibitionists toward the politicians—to beat them they join them. Cret took up the Greek Doric order, and, with Zantzinger, Borie, and Medary to hold the other end of it beat the heads off the other competitors for the Indianapolis Public Library. If he sang while he did it, the tune was probably "Les Pompiers," and the lines:

"Le casque c'est donc l'héritage
de tous ces guerriers valeureux
Et si nous l'avons en partage
C'est que nous sommes pompiers comme eux"



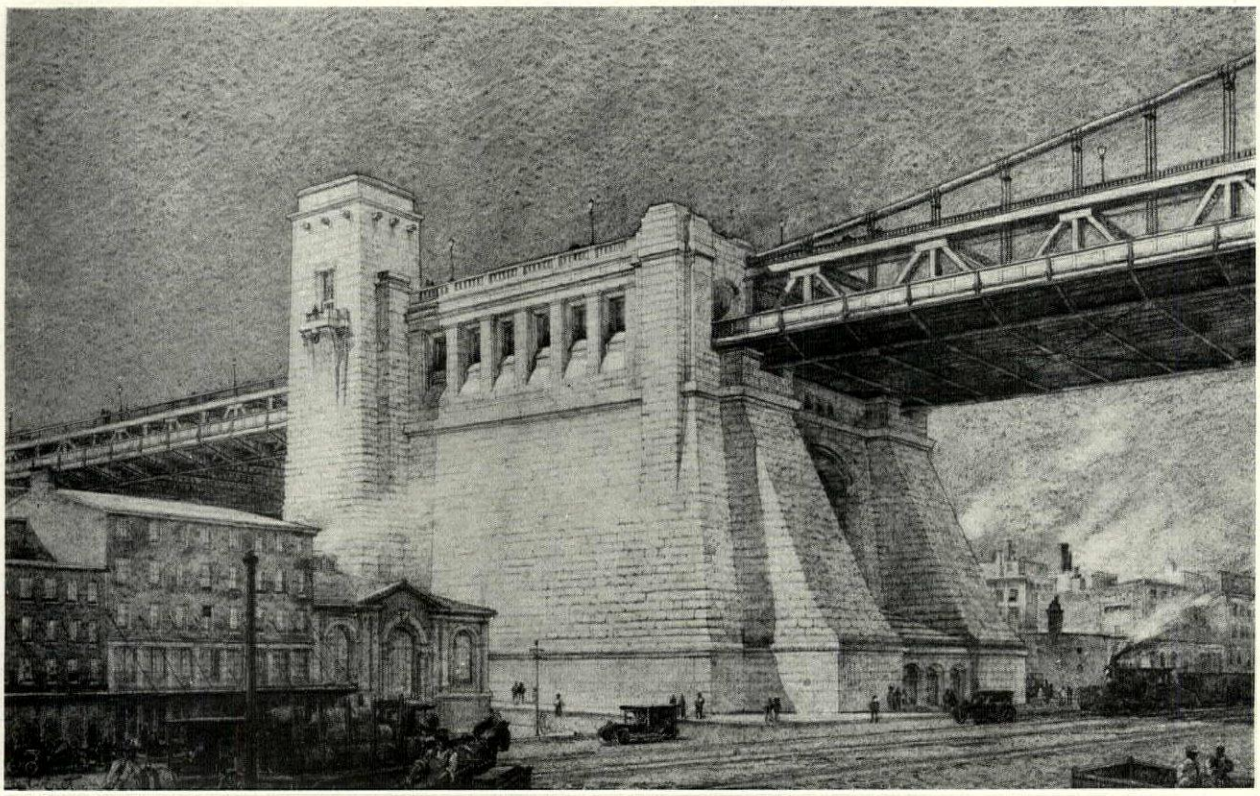
CHARCOAL STUDY BY PAUL P. CRET
DETAIL ON WAR MEMORIAL AT VARENNES



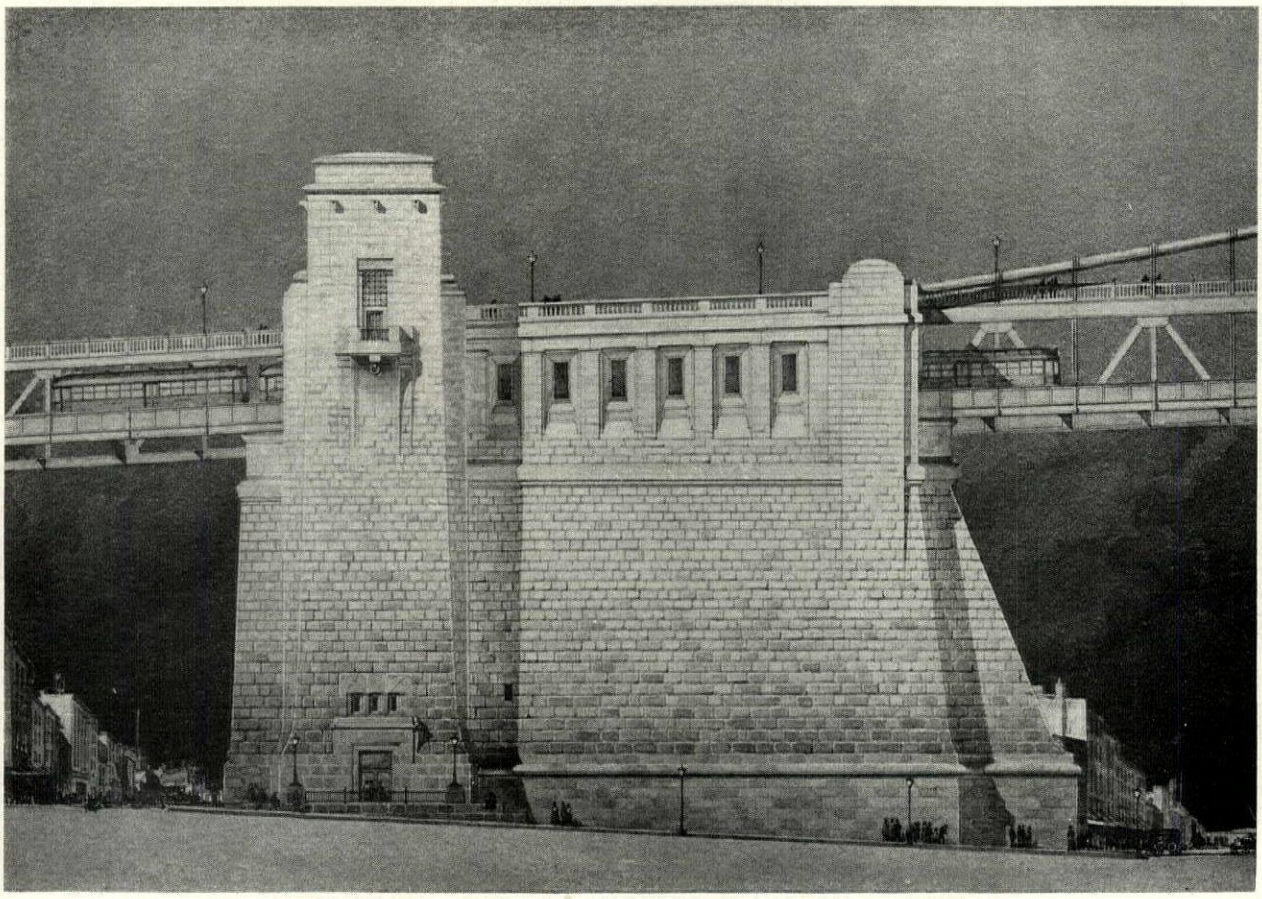
DESIGN BY PAUL P. CRET FOR A PULPIT IN A 13TH CENTURY CHURCH
AWARDED FIRST SECOND MEDAL IN A CONCOURS D'ARCHEOLOGIE AT THE ÉCOLE DES BEAUX ARTS

DETAIL OF RENDERING OF DESIGN FOR KANSAS CITY WAR MEMORIAL COMPETITION

PAUL P. CRET AND ZANZINGER, BORIE, AND MEDARY, ARCHITECTS



PERSPECTIVE OF ANCHORAGE OF DELAWARE RIVER BRIDGE—PAUL P. CRET, ARCHITECT

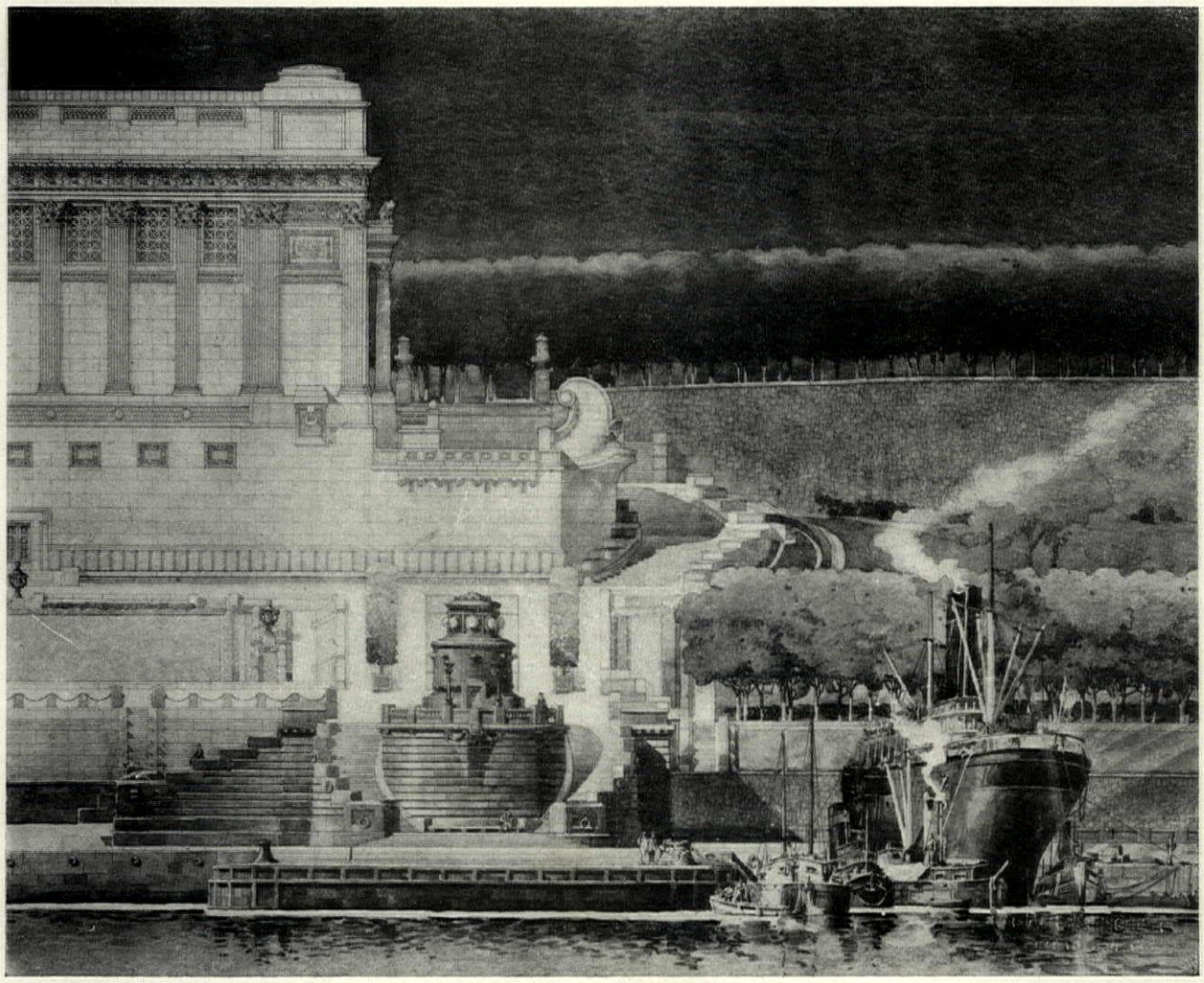


SIDE ELEVATION OF ANCHORAGE, DELAWARE RIVER BRIDGE—PAUL P. CRET, ARCHITECT

It worked out as a fine monumental little building that would have been "just as good and cheaper" without the Greek columns, for back of the columnar mask is an agreeable relation between wall space and openings and an inviting interior. But the Greek columns were no doubt necessary to fit to the mental condition of the typical architectural jury of the time —the time when the popular song was "Everybody's Doing It Now." Perhaps that is what his associates sang, and he, being a Frenchman, suspected they were giving him good, but indirect, advice.

Meantime he had got on famously as a professor. After conceding that others may make allowances for the youthful enthusiasm of pupils and possibly the innuendo of their own consequent greatness, Cret's pupils are firmly of the opinion that he is the greatest ever brought over from France. Well, "the present eye praises the present object"—and it seems to be the unanimous opinion of the Knights of the T-Square in Philadelphia. His pupils have been numerous. The high regard of the successive classes of the University of Pennsylvania could hardly be increased for "The Master" without knocking the top out of the sky! These alumni believe that "the high reputation of the School of Architecture at the University of Pennsylvania is due almost entirely to Paul Cret." More than a few, by their executed work as architects, have shown the probability that his advice steered his pupils in a good direction, and did so without first making them stereotypes of himself.

But while it is because of his work as a teacher that he is most widely known, since he has been the professor of design at "Penn" during twenty-five years (except for the period 1914-19 when he was serving in the French Army, at first as a private in the fighting line, then as an officer in the reconnaissance division; later with the American troops as liaison officer) during which time his pupils have come from and gone to all parts of North America,—he also was the patron of the T-Square Club Atelier during the ten years preceding the war, and two years after his return,—it is as an artist who produces distinguished



DETAIL OF COMPETITION DESIGN FOR THE HUDSON-FULTON MEMORIAL
BY ALBERT KELSEY AND PAUL P CRET, ARCHITECTS

RENDERED DRAWING BY PAUL P. CRET

architecture that he has been recognized and honored by his contemporaries. He has been given a number of commissions to execute at the instance of his *confrères*, among which were the Washington Memorial Arch at Valley Forge, and the Detroit Institute of Arts. He has been often chosen by vote of the competitors to serve on the jury in architectural competitions—a testimony to his method of studying all aspects of a problem and reasoning soundly.

This year the Architectural League of New York awarded him its Gold Medal for his design of the Detroit Institute of Arts; last year the Philadelphia Chapter of the American Institute of Architects, awarded him its Gold Medal for the Delaware River Bridge; and in 1921 it made a like award to him with Messrs. Zantzinger, Borie, and Medary for the Indianapolis Public Library. The Pan-American Congress of Architects in 1927 also awarded a Gold Medal to him (with Mr. Albert Kelsey) for the Pan-American Union Building at Washington.

He has served as Consulting Architect to several of the Universities (among others, Brown, Yale, Cincinnati, Wisconsin, and Pennsylvania) and in the same capacity to General Pershing's War Memorial Commission. He has written several articles upon architectural subjects for the latest revision of the "Encyclopedia Britannica" and chapter on Modern Architecture in "The Significance of the Fine Arts."

His practice has included, besides the buildings mentioned above, the Hartford County Court House; the Pennsylvania State Memorials at Varennes, Fismes, and Nantillois; Government Memorials at Château Thierry and Waerhaegem in Belgium, and the Frankford War Memorial; Bridges at Clark's Ferry and Harrisburg; City-planning studies for the Schuylkill Embankments, the Parkway, Philadelphia, the Station Plaza and rearrangement of streets at West Philadelphia, and the approaches to the Delaware Bridge—which are hardly less interesting than the bridge itself; bank buildings, residences, and so on, and the Providence War Memorial which he won in the competition last year.

PRELIMINARY STUDY FOR A PARTI FOR THE PROVIDENCE WAR MEMORIAL COMPETITION

SKETCHED BY PAUL P. CRET, ARCHITECT

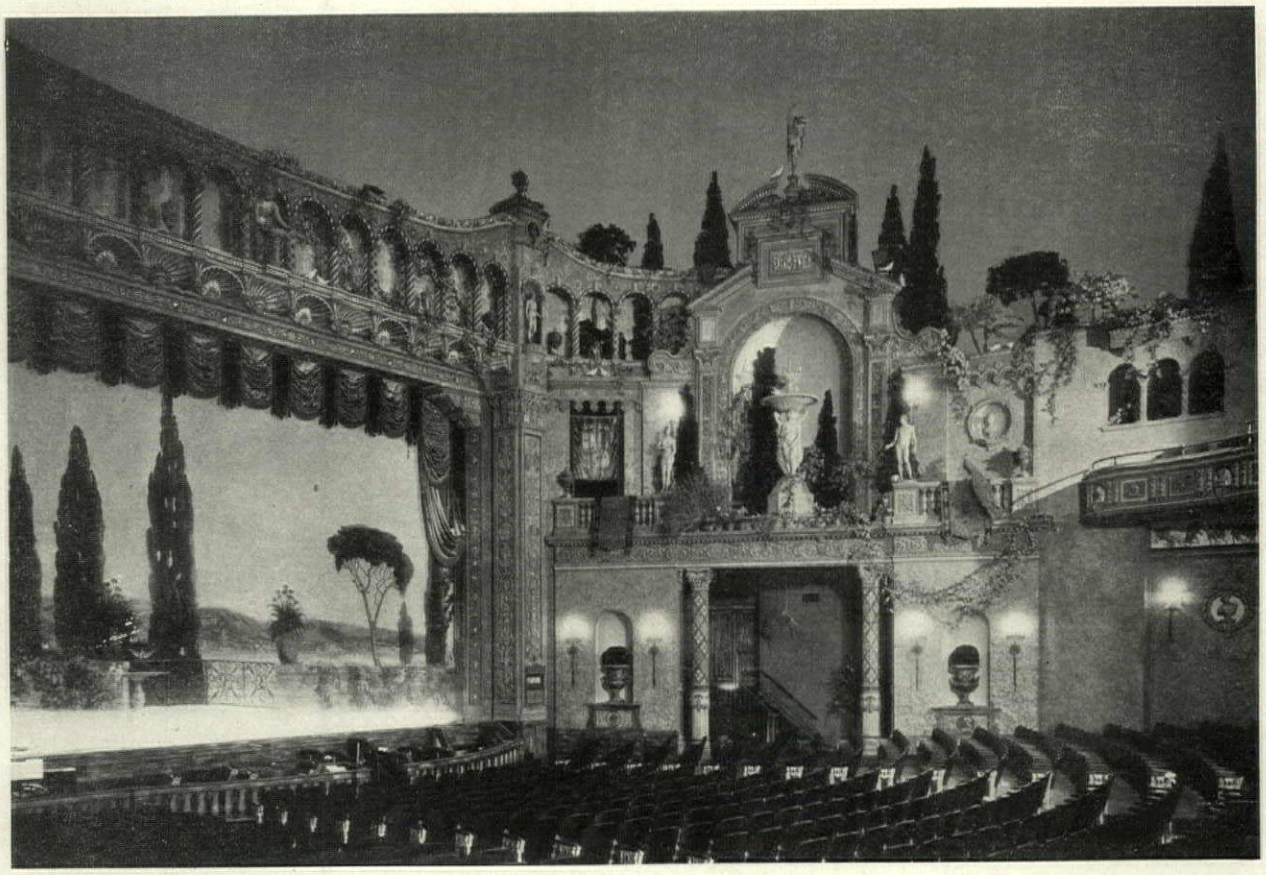
A SPECIAL TYPE OF MOTION PICTURE THEATRE

By E. C. Murphy

A TYPE OF MOTION picture theatre which presents drafting room problems that are very different from those discussed in last month's issue of PENCIL POINTS has been growing in favor during the past few years—the kind of theatre in which the scenic effects are not confined to the stage, but are made to envelop the audience by carrying a scenic architectural treatment completely around the auditorium. Since this type of motion picture theatre is now found from coast to coast, many readers of this journal are undoubtedly acquainted with it. In general this manner of designing consists in creating the impression that the audience is seated in a great amphitheatre that is open to the sky and surrounded by a romantic setting, a picturesque group of ornate buildings, usually Italian, Spanish, or Moorish. Many theatre managers like this treatment because the public likes it well enough to swell the ticket office receipts.

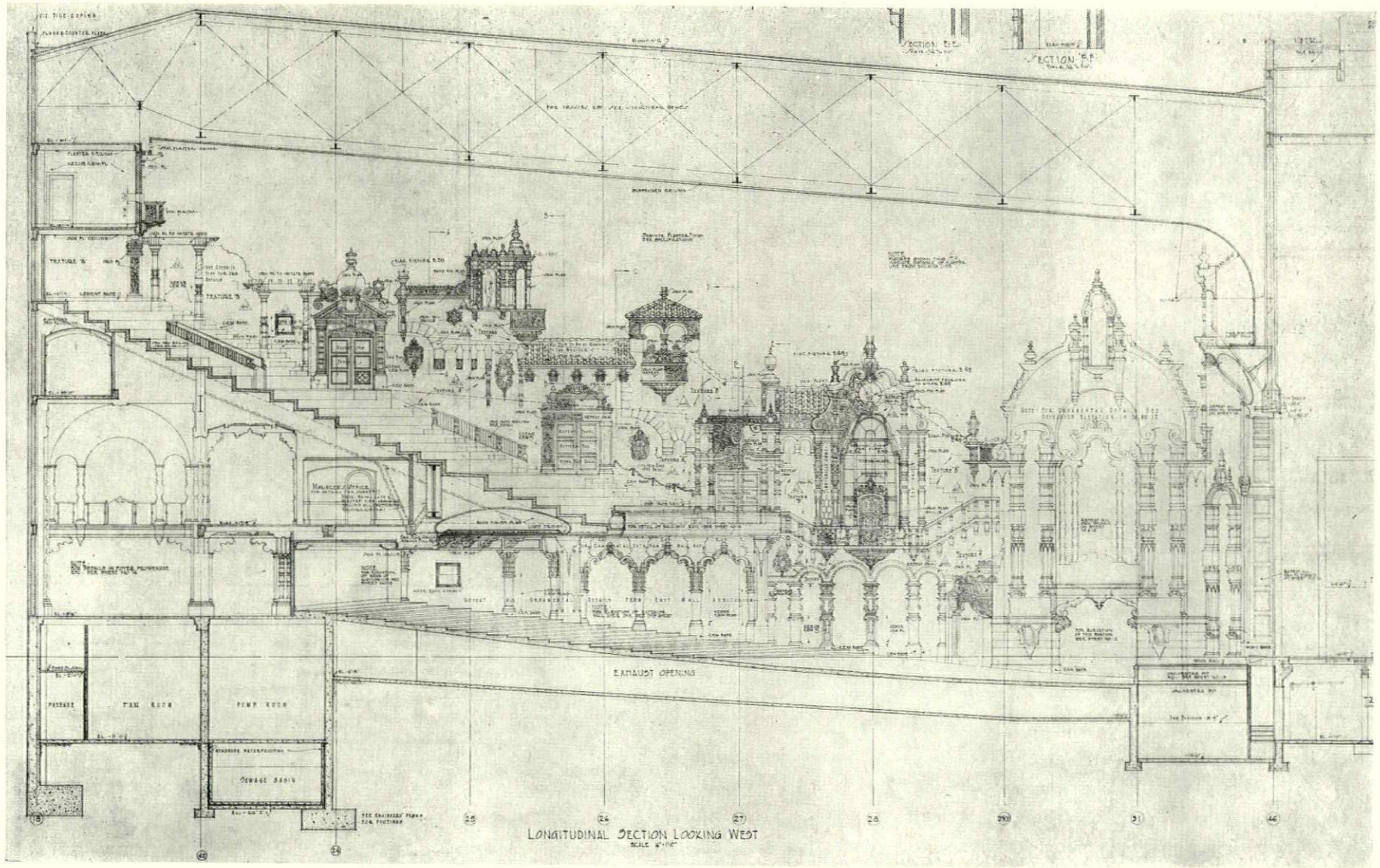
This new manner may be regarded as a combination of stagecraft and architecture, with the former dominant. Nevertheless, it is the way in which an increasingly large number of motion picture theatres are being treated and this fact gives it the standing that comes with success. When well done, it is highly effective.

In such a theatre the panelled and coffered ceiling with its crystal chandelier and all of the rest of the traditional interior architectural features are replaced by a plain plaster ceiling, the large curved surfaces of which merge insensibly into the walls, and by buildings constructed in relief around the auditorium. The ceiling is given texture and painted in such a way that when it is illuminated by a special system of lighting, it appears like a vault of blue sky of infinite depth with clouds drifting across it. A "cloud machine," such as is commonly employed in producing these effects on the stage, is used and there is elaborate flood lighting throughout the auditorium. Around the walls picturesque masses of buildings pile up in a way that is reminiscent of Italian and Spanish hillside towns. The tiled roofs, domes, and minarets, interspersed with trees, are delicately silhouetted against the sky. All of these features are so treated for texture and coloring that they have an atmospheric quality and blend into the picture. Skillful illumination plays a large part. The result is an



AUDITORIUM OF THEATRE FOR LAEMMLE BUILDING CORPORATION, BROOKLYN, N. Y.

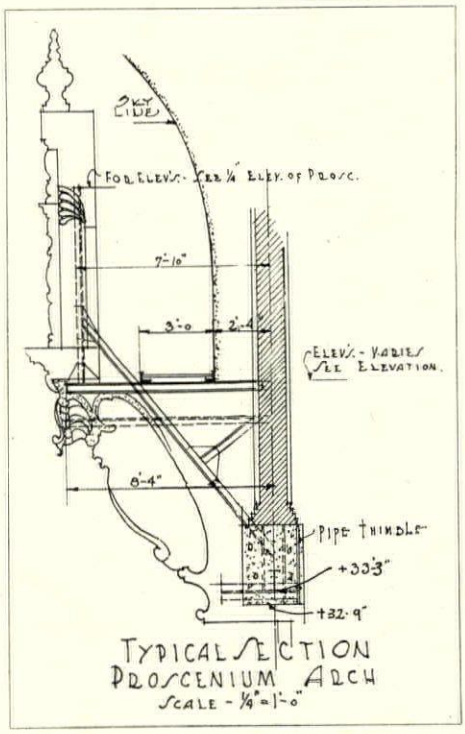
JOHN EBERSON, ARCHITECT



LONGITUDINAL SECTION, VALENCIA THEATRE, JAMAICA, NEW YORK—JOHN EBERSON, ARCHITECT

illusion that is pleasant and restful. When the first theatres of this kind were built, it was thought by many that their power to attract was due solely to their novelty and that their popularity would not be lasting, but the continued large patronage of these houses soon showed that a high percentage of motion picture theatre patrons enjoy these surroundings, probably as a refreshing change from everyday scenes.

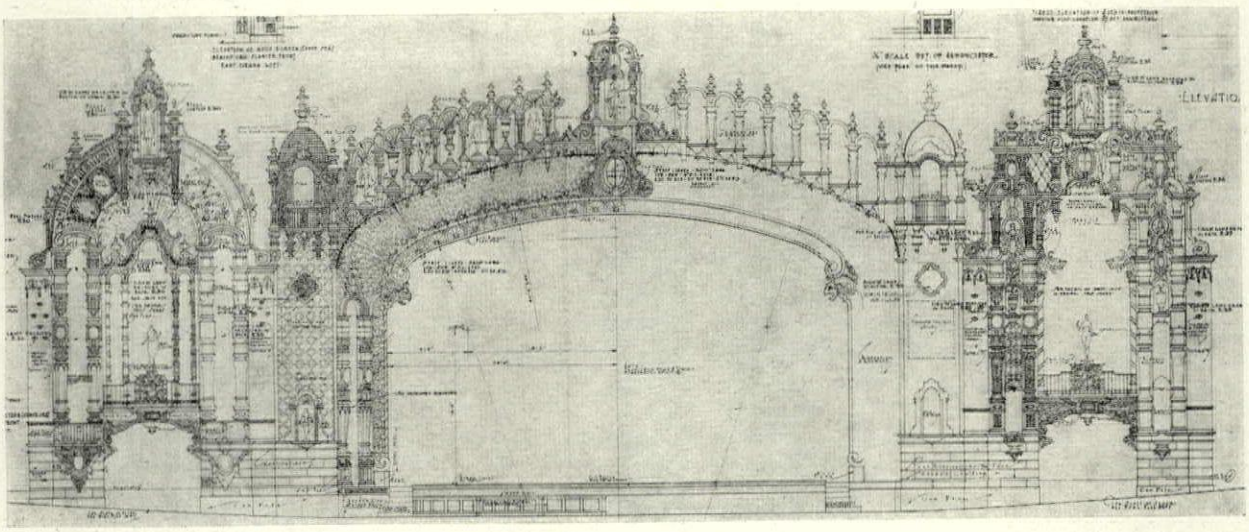
It has long been the custom to employ grandiose palace decorations in theatre interiors for the purpose of giving the patrons the pleasure of being surrounded by magnificence as a change from the atmosphere of the average home environment. It is contended by some that while pleasure is derived from a sense of privilege and of well-being induced by such decorations, many people experience a feeling of inferiority, perhaps only as an undercurrent, that detracts from their enjoyment. This is said to be true more especially where the theatre is so large that the ornamental detail must be huge in order that it may "carry" when seen across the auditorium. In that case, it is argued, its scale becomes oppressive to those seated near it and beneath it. Whether or not these contentions in regard to palatial detail in large motion picture theatre auditoriums are well founded may be regarded as debatable, but there seems to be no question about the popularity of these playful, outdoor scenic decorations.



DETAIL FROM VALENCIA THEATRE

To illustrate the working out of treatments of this kind in the drafting room, a number of drawings are reproduced here from the office of John Eberson, architect and master of this manner, who has dotted the country with large motion picture theatres of this kind and whose staff is working under pressure designing still more of them.

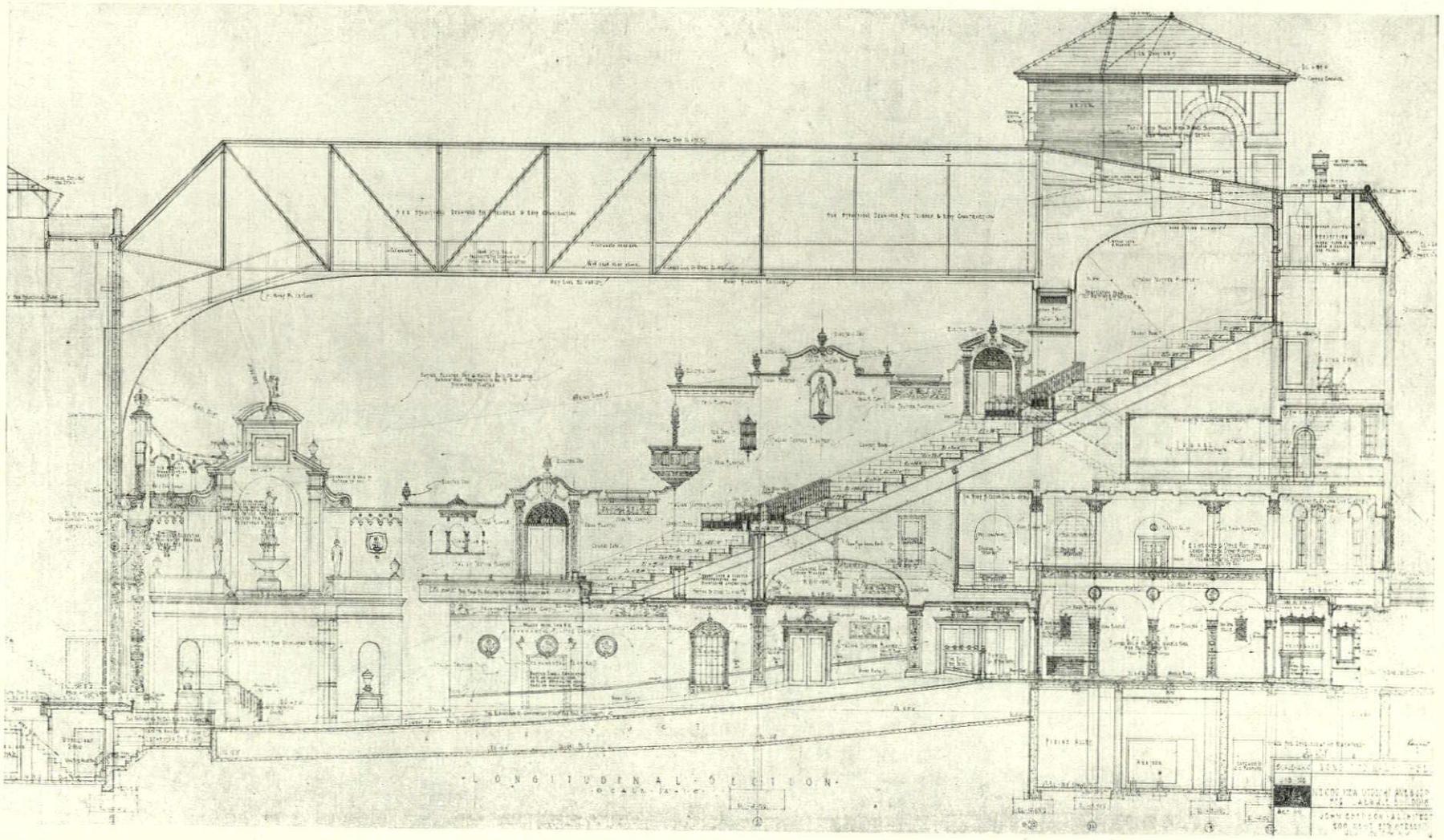
This architect has the drawings for this work made with great care, showing the detail with thoroughness because of the special nature of the construction as well as of the decorative features. Providing sets of drawings of such completeness that explanations are not needed and that practically nothing is left to oral instruction facilitates the work and is essential when the buildings being erected are in widely separated cities as is the case with the work of this office. Completeness of statement in the drawings and specifications makes possible the closest kind of estimating on the part of contractors and results in a very great saving to the owners, especially where the designs are of so unusual a character. Then, too, a set of drawings that is fully explanatory enables the owner to see just what the architect proposes. These are the reasons for the remarkable thoroughness of the drafting



DEVELOPED ELEVATION, PROSCENIUM ARCH AND ORGAN LOFTS—VALENCIA THEATRE, JAMAICA, N. Y.

NOTE THAT RIGHT AND LEFT SIDES OF THEATRE, THOUGH THEY BALANCE, ARE DISSIMILAR

John Eberson, Architect

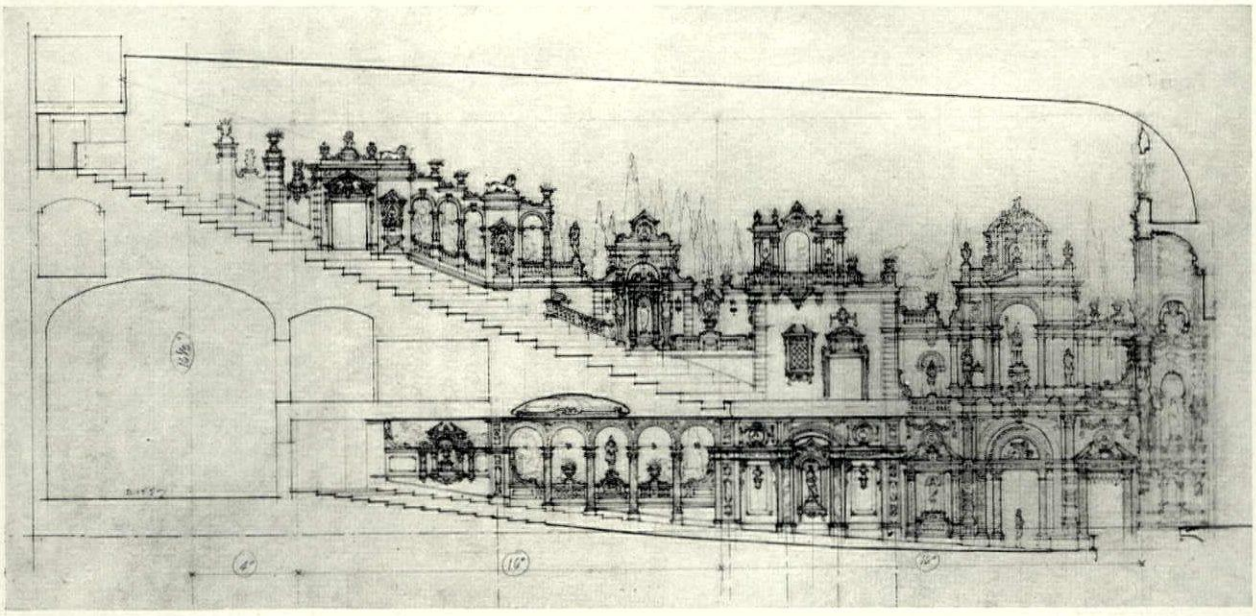


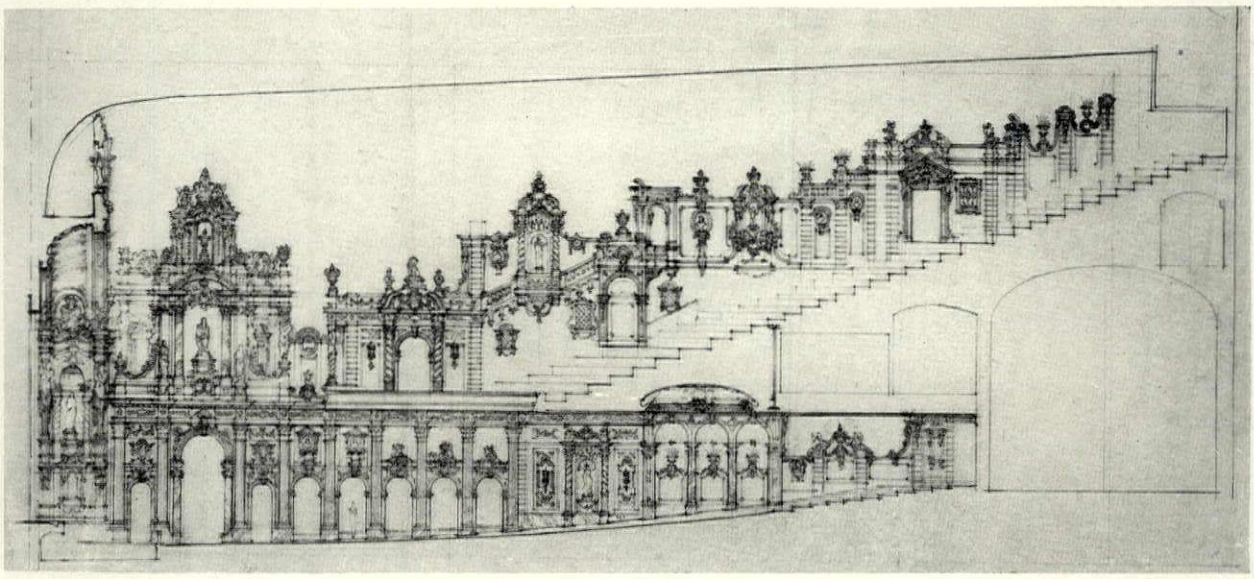
LONGITUDINAL SECTION, THEATRE FOR LAEMMLE BUILDING CORPORATION, BROOKLYN, NEW YORK—JOHN EBERSON, ARCHITECT

room work shown by the drawings reproduced here.

Two longitudinal sections of the auditorium of a proposed theatre, the drawings of which are now on the boards, are reproduced on this page. By comparing these sections, it will be seen that the opposite sides of this auditorium will have treatments that, though they balance, are entirely different in detail. This is essential in a scheme of this kind for it gives the variety needed to sustain interest at the highest pitch and, most important of all, repetition would destroy the illusion,—here the illusion is the thing. It will be noted that the silhouette has been studied with care in each case. The scale, too, has received careful attention. Unless the scale of the building along the walls is kept small, they will not seem distant. If they appear coarse in detail and are seen clearly the illusion is lost. Incidentally, the problem of scale is complicated by the necessity for using stock statuary, as casts of good statues are preferable to inferior sculpture modelled for the place. The ornamental detail is of course modelled especially for this scheme. Much depends upon the proper degree of projection of these features from beyond the face of the wall, and quite as much upon the spraying with colors in blended shades that secures unity through providing tonality and softness of coloring. This is a process similar to "antiquing." In a sense the whole procedure amounts to constructing a mural painting in relief, with architectural forms as the chief elements.

Drawings reproduced on other pages show further examples of drafting room work for theatres of this kind. The longitudinal section of the Universal

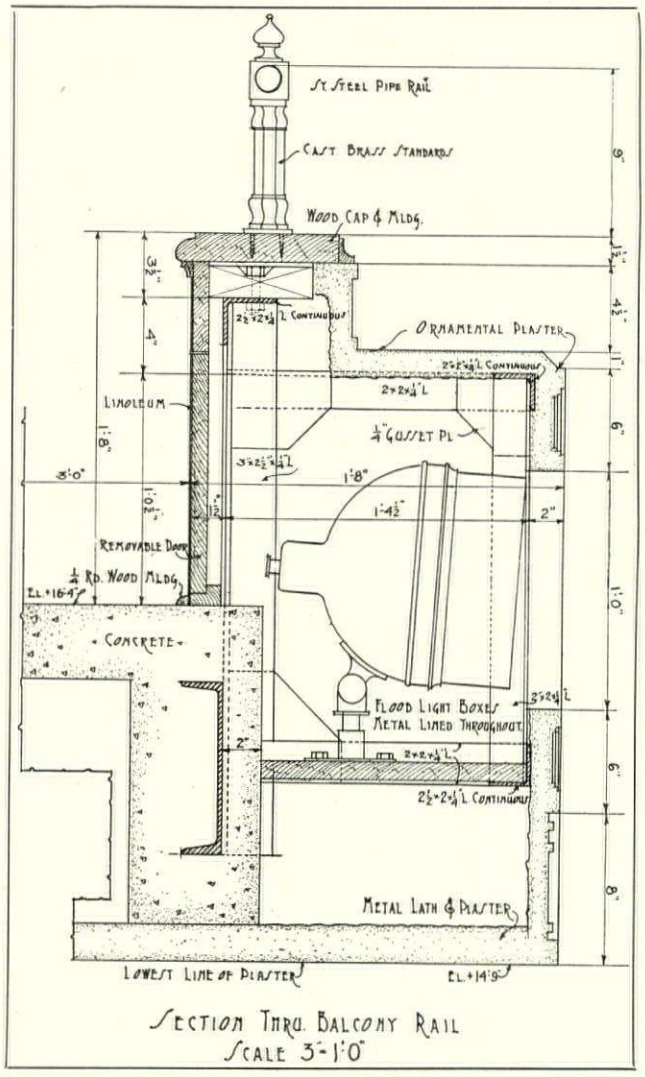




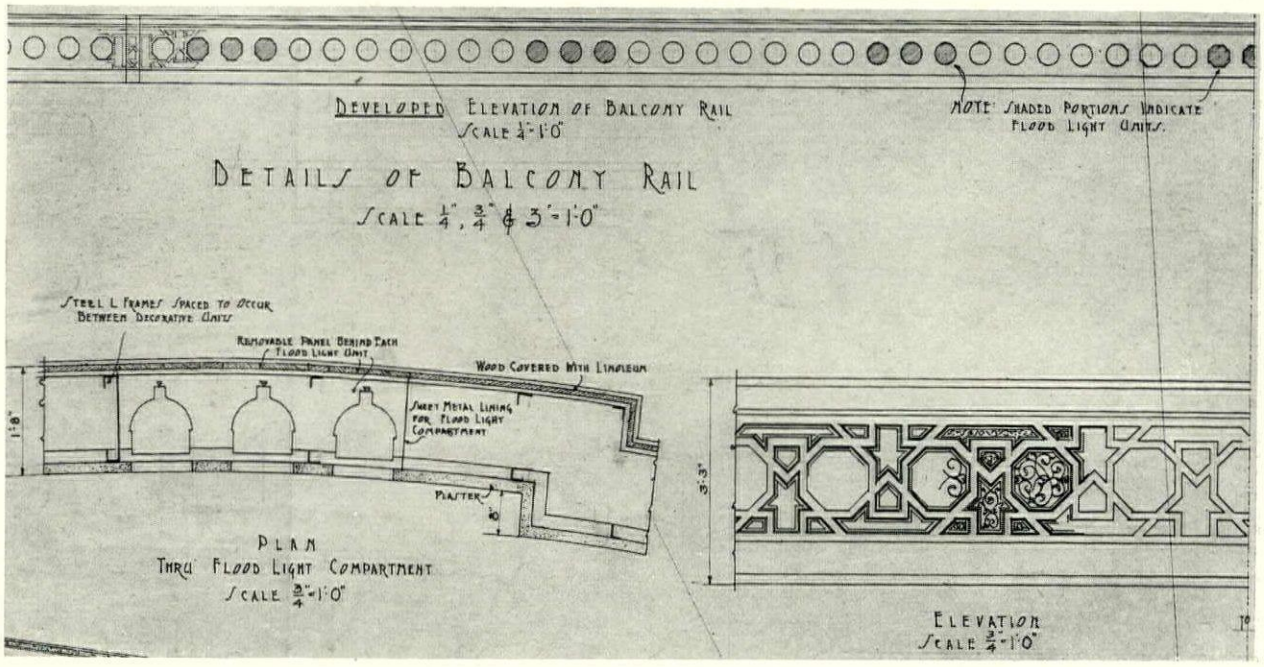
LONGITUDINAL SECTIONS—PROPOSED MOTION PICTURE THEATRE—JOHN EBERSON, ARCHITECT

NOTE THAT THE TWO SIDES OF THE THEATRE ARE NOT ALIKE

Theatre, Brooklyn, N. Y., reproduced on page 708, is especially interesting. It shows clearly the contour of what may be termed the "sky-dome" ceiling extending down back of the decorative architecture along the walls. It also shows the sight-lines. Particular attention is directed to the sight-line drawn on this section from the balcony seats to the foot of the rail around the orchestra pit. This shows that the occupants of balcony seats have a view not only of the musicians but of the people in the first few rows of seats on the main floor of the house. This is regarded as desirable in order that they may feel that they are part of the audience on the orchestra floor. The stepping of the balcony floor and the slope of the orchestra floor are shown clearly in this drawing. It will be noted that in this theatre the inclination of the floor in the front part of the orchestra is very slight, as the gaze of the occupants of seats in this part of the house is directed more or less upward, while the grade of the floor at the back of the orchestra is relatively steep. In this case, the floor at the first row of orchestra seats is 3′4″ below the stage level and the floor grades upward approximately 1″ in the first three rows, 2″ in the next three rows (rows 4, 5, and 6), 3″ from row 7 through row 10, 4″ from row 11 through 13, and farther back it reaches a pitch of approximately 6″ in three rows.



It will be noted that the balcony floor is not depressed at the sides in front as it is in the theatre illustrated last month. The different conditions existing in this house account for this difference in practice. It will be seen also that the under edge of the balcony is sloped upward slightly towards the stage, a few

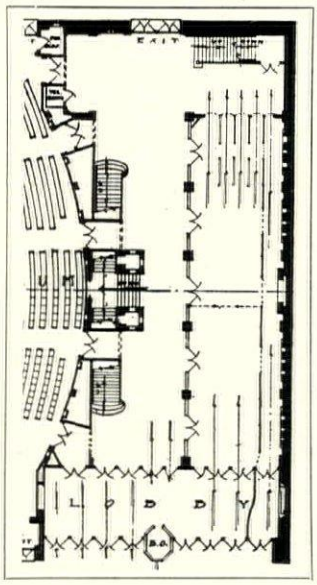


DETAILS SHOWING ARRANGEMENT OF FLOOD LIGHTS IN BALCONY RAIL

BISCAYNE THEATRE, FOR BISCAYNE BOULEVARD COMPANY—JOHN EBERSON, ARCHITECT

inches gained in this way at this point make a considerable difference in the sight-lines from seats at the rear. Sloping the top of the balcony parapet downward is often desirable for the same reason.

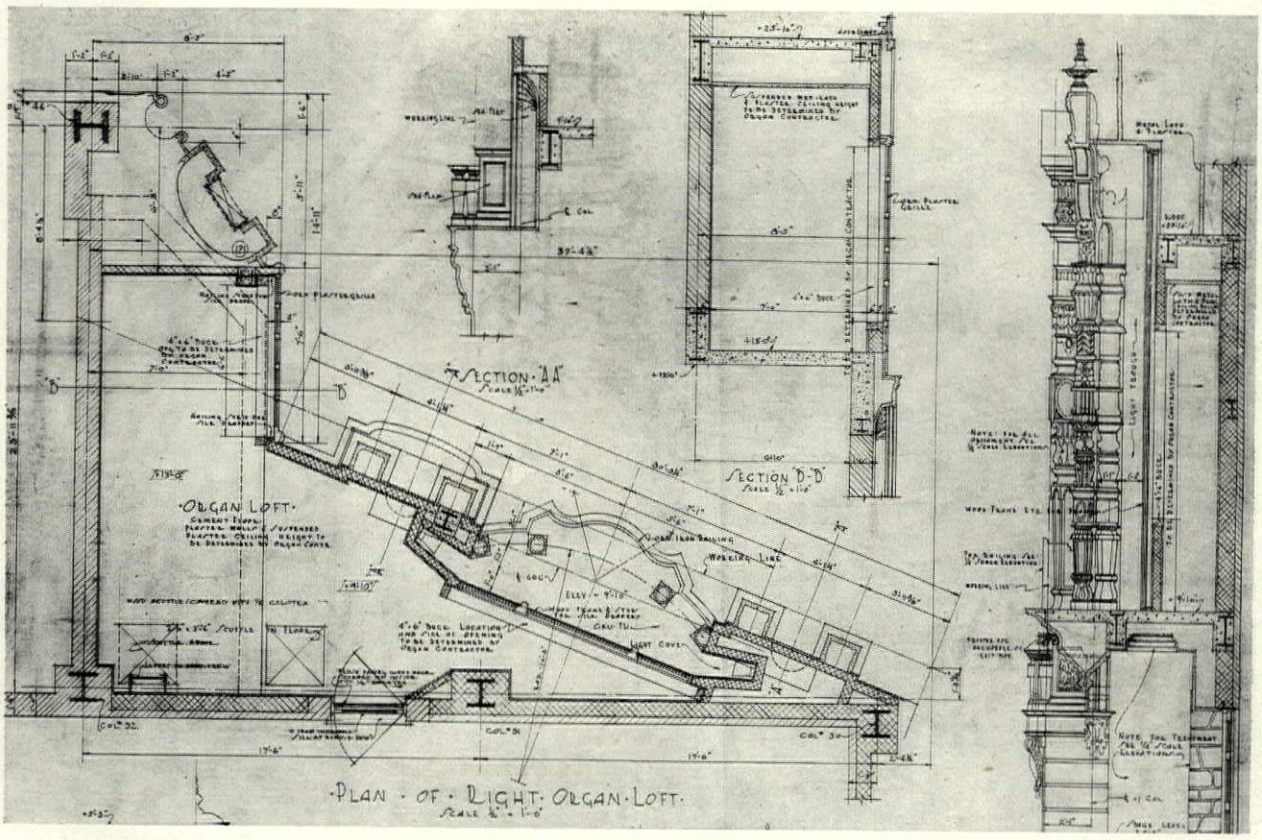
The steel framing of the balcony is designed on an entirely different principle from that employed in the theatre shown last month. By reference to the section on page 708, it will be seen that there is an important truss relatively close to the front of this balcony. This truss spans the auditorium from wall to wall and is carried on steel columns at its ends. This placing of the truss is made desirable by the comparatively large size of this theatre. This arrangement does away with the necessity for columns in the auditorium near the walls to support a truss that stops short of the walls. When more than side vomitories are needed, this plan is advantageous, since it avoids the difficulty encountered in providing openings through a main truss placed relatively far back. It will be seen that the stairs to the vomitory heads clear the truss in this case. Quite often large theatre balconies are carried on trusses that extend from back to front, one chord passing over the mezzanine and the other under it. These matters need to be worked out in every case with the consulting engineer who is to design the steel framing before the drawings for the theatre can proceed beyond the first rough studies.



HOLD-OUT RAILS IN LOBBY

AVALON THEATRE, CHICAGO

In all motion picture theatres of considerable size, the handling of the constantly changing crowd of patrons calls for some arrangement to control circulation in the lobby. In many instances a system of "hold-out rails" is installed and these need to be shown on the drawings. These arrangements vary widely according to the shape of the lobby and the relation between the auditorium doors and the street entrance. There is, therefore, no such thing as a typical example but the elements of essentials in any arrangement are all present in the lobby of the Avalon Theatre, in Chicago, a small plan of which is shown here. Arrows on this plan show the circulation. When the house opens for the first show of the day, these rails are not used, but later, when people must await admission, they are directed to these rails which hold them in single file until the ushers release them.



DETAILS SHOWING CONSTRUCTION OF ORGAN LOFT—VALENCIA THEATRE, JAMAICA, NEW YORK

JOHN EBERSON, ARCHITECT

FIGURE 1

FIGURE 2

COMPRESSED AND EXTENDED UNCIAL CAPITALS AS DRAWN BY EGON WEISS

THE UNCIAL ALPHABET

By Egon Weiss

(EDITOR'S NOTE:—*This article, with its illustrations, is copyrighted 1928 by the author. All rights reserved.*)

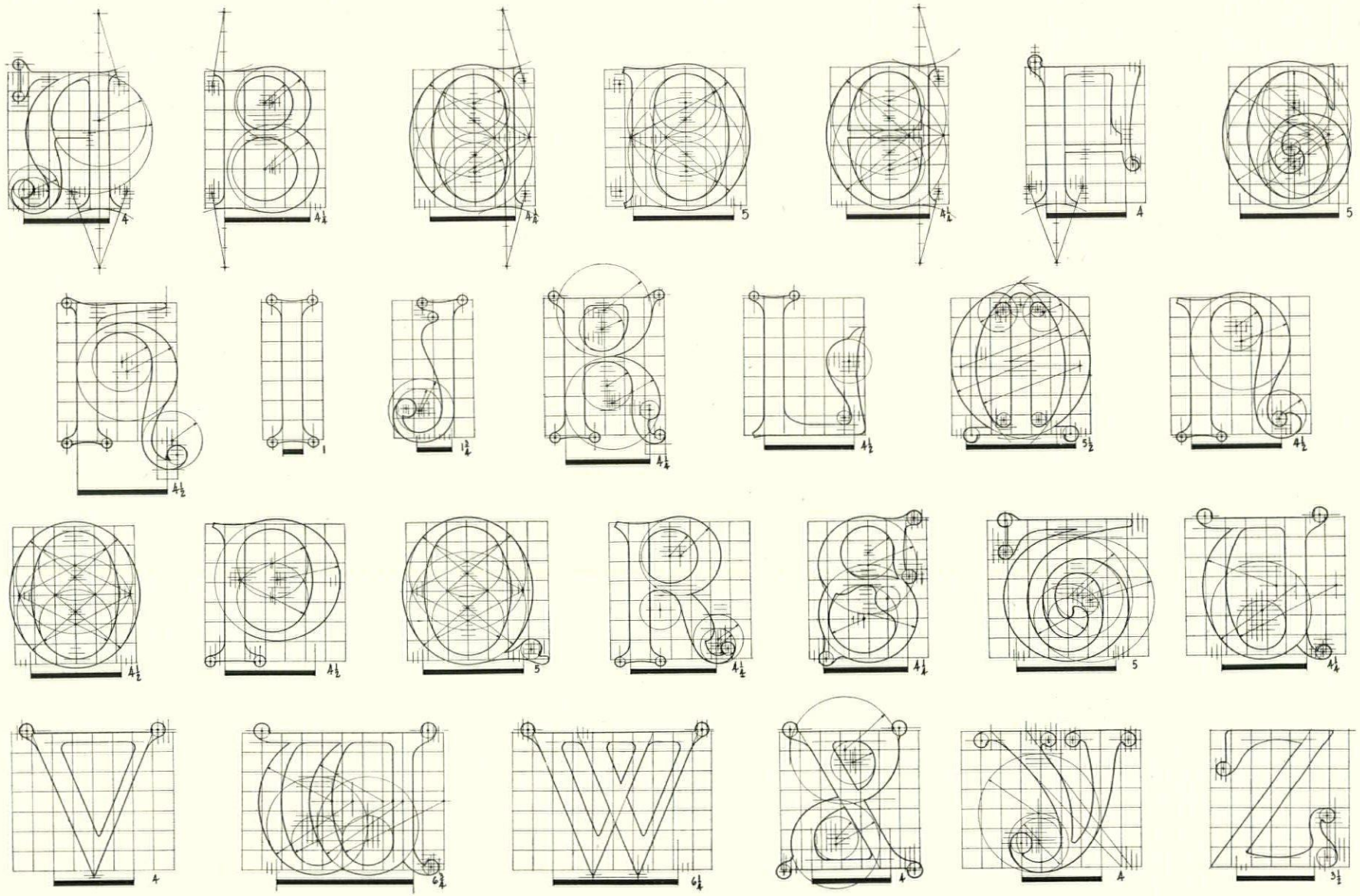
WHILE THE ROMAN alphabet, which we discussed in a recent article, reached its final development in shapes that today are universally adopted, the Gothic alphabet never did reach authoritative forms. We thus find today a great number of these alphabets with an ever growing tendency to become more and more complicated and sometimes even illegible. The Uncial letter, next in historical order after the Roman alphabet, marks the beginning of Gothic lettering. Descending directly from the Roman letter it first closely resembles its parent letter and is noted for its roundness: this is the Uncial letter from which the Gothic letter developed previous to the fifteenth century by condensing the rounder Uncials.

It is often said that the effect of Gothic lettering is pleasing to the eye, which may be due to a repeating of similar shapes in various letters. However, it is just this similarity in design that tends to make Gothic letters illegible and at any rate not as plainly distinctive and dignified as the Roman letters. It is not the very early Uncial letter that is of most importance to the architectural designer; it is rather a later form, the Lombardic, which is today often referred to as Uncial, which is more often used than any other form of Gothic letters and for which we, therefore, have shown a method of construction to which are added Neutral lines for spacing. (See "An Original Method for Spacing," February, 1928, PENCIL POINTS.) The study of this letter form is just as important to the architectural designer, draftsman, and student as the Roman. Uncial letters will be found of value in adding titles on important drawings as well as part of the design in ecclesiastical work or Gothic designs, as initials, and as caps for use with the Gothic lower-case, to be treated in future articles.

In general the characteristic of Gothic lettering is blackness, and in modern forms angularity. To preserve this characteristic these letters should be spaced closely, never allowing more than the height of the letters between lines. Although these letters never reached authoritative forms, having a great number of variations as developed by different scribes in the various countries, the letter forms are easily remembered and drawn. The normally square proportion of these letters may be either compressed or extended, as illustrated in Figures 1 and 2. While they are usually used in all capitals for Inscription Panels, allowance must be made for the reading public's lack of familiarity with these letter forms by making them as simple and as close to the Roman letter as possible. This has been accomplished in the accompanying Lombardic alphabet recommended for Architectural Designers. In Figure 3 raised letters are illustrated, which method of execution generally is desirable for Uncial letters. Figure 4 illustrates sunken letters, a quite effective name panel, due to its legibility which is caused by its close resemblance to Roman letters.

Courtesy Atlantic Terra Cotta Company. FIGURE 3

Courtesy Atlantic Terra Cotta Company. FIGURE 4



A LOMBARDIC UNCIAL ALPHABET BY EGON WEISS, SHOWING CONSTRUCTION AND NET VALUES FOR SPACING

COST ACCOUNTING FOR ARCHITECTS, PART V

COST RECORDS

By Lloyd M. Hendrick, Jr.

EDITOR'S NOTE:—*This article brings to a close the series on Cost Accounting which has been running in Pencil Points for the past five months. Six articles were originally announced but the author found that only five would be necessary to cover the subject. He is at work, however, on another article on a subject equally vital to the architect's office —The Reduction of Overhead. This will appear in an early issue.*

IN THE PRECEDING parts, ways and means were described of properly classifying costs and of grouping them that they might be entered and become a matter of record on the books. The various expense groups or accounts appearing there will show the total amounts in each case of the sums expended for them: Client Expense, costs derived from time cards and bills via the journal and cash book, shows how much has been paid out for direct production of drawings, specifications, superintendence, etc; Office Expense, costs arrived at in a similar manner, shows the total required to support the drafting room and the office in general; and Selling Expense and Contingent Expense, accounts built up likewise on the basis of time expenditure and Accounts Payable, stand as a total paid out for stimulating business in one case and miscellaneous extraneous costs in the other. The monthly ledger totals of these accounts provide the

*Client*_____ *Month of*_____ 19___

DAILY COST RECORD

COMMISSION NO. _____ CARD NO. _____

	TIME CHARGES							OUTSIDE CHARGES					INDIRECT CH'GES	
DAY	Supervised Hours.	DRAFTING	SPEC'FT'NS	MISCEL.	DRAFTING SUPERV'S'N	SUPERIN-TENDING	TOTAL AM'T.	BLUE PRINTS	TOLL CALLS TELEGRAMS	SPECIAL SERVICES	MISCEL.	TOTAL AM'T.	Direct charge Hrs.	Coefficient AM'T.
1														
2														
3														
4														
5														
6														
7														
8														
25														
26														
27														
28														
29														
30														
31														
TOTALS brought forward														
carried forward														

FIGURE 1

perfect opportunity for a general survey of office costs, a bird's-eye view of the whole field of operations which the executive must utilize in order to formulate an operating policy that will truly square with financial conditions.

It always used to be said that "overhead" should be 100 per cent of the drafting costs and this shibboleth still does duty in many an office. Rarely did two individuals have exactly the same items in mind when they built up their totals for comparison, and seldom was it realized that a small but active office would naturally have a large relative drafting cost, while an office where the draftsmen are numbered by the score must necessarily have a relatively large overhead, and that in between these two extremes were infinite variations due to different classes of work and the human equation. The use of any such expressed relation between Direct and Indirect costs is of very doubtful value to the profession in general, even when based on figures properly arrived at, because of the great inherent differences of cost in executing different sorts of commissions and different fundamental conditions in current rates of wages, rents, etc. It is of great value, however, within a particular office in comparing the cost of one job with another of the same kind, and in estimating the cost of doing an anticipated commission. If, within a given office, the relationship between the whole Office Expense account and the whole Client Expense account changes, it is a sign that something in the mode of operation has changed and is therefore a signal to the executive that his policies are either faulty or successful. If both accounts rise under an even volume of business it is evidence enough that there are rocks ahead for his craft. The ledger expense totals, therefore, are a very valuable barometer of the tendency of business policies. When its comes to the diagnosis of a particular job they are of no value and it is necessary to turn to an entirely different set of figures worked out along entirely different lines. For this we turn to the Daily Cost Record, Figure 1, referred to in Part IV.

This Cost Record, in essence, is a card or page upon which may be entered daily during the month all costs of whatever character, subdivided as one may wish, for a particular commission, a card being kept for every job. The costs of executing the work fall into three groups: those which arise from the expenditure of time—Direct costs (which as a division are called Time Charges); those which originate outside of the office or which may be caused by circumstances within the office other than time charges (and these also are Direct costs which would be distinguished from the first group by the term Outside Charges); and finally, Indirect Charges.

The group "Time Charges" is subdivided into five parts corresponding to the five divisions of Client Expense on the time card shown in Figure 1 of Part IV. If the greater number of time card divisions as shown in Figures 2 and 3 of the previous part is preferred, there should of course be corresponding columns on the Daily Cost Record. Under the main heading of "Outside Charges" the example shows subdivisions which may be varied to suit the conditions in a particular office. Those given are suggestions concerning which it may be said that there will most certainly be blueprint costs, a good many toll calls which always seem to occur and mount to a surprising figure, special services such as engineering fees, perspectives done outside of the office, photographs, and so on which are quite sure to be expenses encountered, and, finally, the minor or unforeseen items which always appear and for which the term miscellaneous seems most suitable. Traveling expenses are not provided for here because usually the owner reimburses the architect for these.

In use the Daily Cost Record would be managed in the following manner. In the first column the cost clerk would enter the sum of the hours spent on the particular job for the day as shown in the "Total Hours" column of all the time cards, this being time assumed to have been expended under the direction of the Chief Draftsman. In the next three columns she would enter the total cost of time for the respective headings. These figures would also be taken from the daily time cards on which she had previously computed and entered in the "Amount" column the product of the hours reported multiplied by the rate paid per hour for the man reporting. To make the entry in the "Drafting Supervision" column she must first add up the number of hours for the day for all jobs as reported by those who worked under the direction of the Chief Draftsman. The Chief Draftsman's supervision time multiplied by his rate is then divided by this total. The multiplication gives the total cost for the day for supervision as a whole and dividing into it the working time of those who were supervised gives the cost of supervision in terms of the man-drafting-hour. For example: assume that the Chief Draftsman, who receives $2.50 per hour, reports that he spent five hours of the day on drafting room supervision, while the ten draftsmen working under his direction reported for the day a total of 70 hours. The cost per man-hour for supervision is therefore $\frac{5 \times \$2.50}{70} = \$0.178$. This unit cost is multiplied by the number of hours previously entered in the first or "Supervised Hours" column of the Cost Record. The resultant is the cost that day for supervision for the particular job, which is entered in the "Drafting Supervision" column. Continuing the example given above, if 37 hours out of the total of 70 hours were spent on Dr. Brown's house the cost of supervision that day for the Brown job would be $37 \times .178 = \$6.58$. Incidentally, this unit cost of supervision as compared with results attained from time to time in terms of drawings is a good test of the efficiency of the Chief

Draftsman. The cost for Superintendence, which is assumed not to be under the direction of the Chief Draftsman, is computed directly from the time cards and entered in the fifth column. The entries in these first five columns comprise the amounts paid out for time expenditure in executing the commission and their sum by adding across horizontally is entered into the sixth or "Total Amount" column.

The entries in the columns of the next group, Outside Charges, will be made up generally from bills rendered by those who perform various services for the office. The blueprinter's bill in its entirety has already been entered in the journal as Client Expense but for Cost Record purposes its various items pertaining to the particular job under consideration are totaled and put down in the "blueprint" column. The same procedure is followed with regard to other services such as toll calls, engineering fees, or whatever other subdivisions on the Cost Record each office might feel were best suited to its needs. Again we add across horizontally and enter the total in the "Total Amount" column.

The computation of the entry to make in the Indirect Charges column brings us again to "overhead," that prolific source of controversy. To begin with, let us recall the metaphor employed in Part IV comparing draftsmen and others whose work is of a direct character with the steam engine that does the work, and the surrounding facilities and forces of the office with the fuel and accessories that make the operation of the engine possible. It is further evident that productive time is that period during which the engine is running which we will say is commonly seven hours per day; and yet whether that machine operates half speed or top speed, half time or overtime, many of the attendant costs of operation go on at a substantially constant level. The parallel is exact in an architectural office: rent is going on the full twenty-four hours of the day, telephone service is always available, taxes and insurance know no office hours; from another post of observation we notice that with the same stenographers, office boys, office manager, and others of that Indirect group, the drafting room force fluctuates—there are periods when it is plainly evident that everybody there is easing up, and then comes a spell of feverish activity and night work. Other things being equal, it is clear that in relation to Indirect costs the maximum efficiency of the productive side of the office is attained when it is fully utilizing the facilities and services provided by those Indirect costs. To determine, as a matter of cost accounting, how close an office approaches this perfect operation it is necessary to establish a monetary relationship between productive time and Indirect costs.

This is accomplished by finding the total number of "Direct Charges" hours of all jobs for the month and dividing this into the total Indirect costs for the same period. The answer will be the cost per Direct-time-hour of Indirect costs, or overhead. The total of Direct-time-hours the bookkeeper gets first by adding up all of the hour entries for each job under Client Expense on the time cards, which she enters daily in the column so provided on the Cost Record under the Indirect Charges heading. The sum of all these entries on the Cost Records is the total required. The monthly total of Indirect costs, it will be remembered, is taken from the Indirect column in the journal and cash book; naturally, therefore, the above computation cannot be made until the end of the month when the foregoing total becomes available. The monetary relationship shown by the above division of Direct time into Indirect costs is called the Indirect coefficient, being in fact the Indirect charge that is built up or accumulated while each draftsman, superintendent, specification writer or others of the Direct class is spending one hour on productive work. The coefficient is entered in the space so marked at the top of the Indirect Charges column. The bookkeeper, now referring back to the first of the month, finds that on that day a total of twenty-eight hours of Direct work were put in on the job for which she is now figuring the cost; twenty-eight multiplied by the Indirect coefficient gives the Indirect cost for that day. The same process is repeated for the second and every succeeding day, thus producing the total Indirect cost for that job for the month.

At the end of the month the figures entered in the "Total Amount" columns under Time Charges and Outside Charges are also totaled at the bottom, and these two sums added to the total of Indirect Charges give the complete cost of the job for the month, which is one of the objectives that we have been striving for. The subtotals, however, are of equal importance, for, though the total cost of the job will tell us whether we made a profit, it is the figures for the various operations that throw light on where costs are excessive and profits are lost—and herein is the principal object of cost accounting. If business today were as simple as in medieval times, mental arithmetic would quickly answer all of one's questions and cost accounting would be an unknown science, but, due to the complexity of modern affairs, a system is necessary to develop facts so that each may be studied both by itself and in relation to others. This is cost analysis, made possible by cost accounting.

With the totals to date for drafting, specifications, blueprints, Indirect charges, etc. before him, the architect can now begin to check over the whole job intelligently and by comparison with other similar jobs quickly see which phase of the work is exceeding a proper cost. If, for example, it is the drafting, the man responsible for that can be called to account with absolute surety. The Cost Record also becomes a reliable basis for establishing a budget system which is the next logical step but which is, however, something that cannot be undertaken until the proper

groundwork is laid. When the record shows that the work is being done as cheaply as possible consistent with quality and still does not show a profit, one has a sound and reliable basis for considering a change in policy as regards fees to be charged. In other words, the value of the cost system is developed in direct proportion to the study and analysis that are put into the records produced by it.

There are several variations of the Cost Record possible to use without invalidating the essence of its arrangement, all according to the size of the office and the preference of its director. It may be kept on a weekly basis with each line representing a week instead of a day. This has the advantage of lessening the number of entries and of making possible the whole summary of a job on a single card. The disadvantages are the greater number of additions the cost clerk must make from the time cards and the books before she arrives at the sums to enter upon the record; also there is some danger that a task that is to be done weekly would not be carried out with the same promptitude that daily entries would tend to enforce. In some offices it might likewise be true that during the week between entries a sudden change in costs might occur unobserved that would upset the budget or otherwise tend to throw things out of equilibrium, financially speaking. Daily entries, by furnishing a much closer check upon operations, would make such an occurrence unlikely. To be sure, even with daily entries it is not possible to compute the coefficient of Indirect Charges and make the entries in that column until the month has ended, but the coefficient of the previous month is always available to furnish a basis for a very close approximation of current overhead costs. The Cost Record might also be carried out on a monthly program instead of daily or weekly. This, however, is not to be recommended because it would mean only the multiplication of the disadvantages of the weekly system as above described. Only in a small and relatively inactive office could anything be said in favor of the monthly record.

For a large office a combination of the daily and weekly types has much to commend it. The daily cost entry remains as a mechanism for keeping the record regularly, leaving no gaps to be bridged and constantly available as an accurate check on costs, while the weekly record, functioning as a kind of master sheet, furnishes a periodic summary of the standing of the job from the operating standpoint and is an excellent report to enable the executives of the office better to perfect their methods and policies.

There is always one timeworn objection raised regularly against the introduction of a system of any sort, and that is the common belief that the word is synonymous with added cost accompanied by so much red tape that a system is required to run the system. The writer has come across the true story of a system installed in a business that was losing money, where so much expense was required to operate it that the business was robbed of the last vestige of profit. The necessity of running an architectural office at a profit should require no argument, and a cost accounting system is proposed as one means of accomplishing this. Some of the reasons for this were given in Part I. Here it might be said in addition that the principle of operating on a rational or systematic cost basis is so firmly entrenched in American business methods and is such an essential and accepted part of their routine procedure, that anyone who is rash enough to doubt the facts will be positively amazed if he will take the trouble just to glance over some of the enormous amount of profound and scientific literature on the subject. In an architectural office the question should not be "Shall we have a cost accounting system?" but rather "What kind shall we have?"

These papers on Cost Accounting in PENCIL POINTS have undertaken to describe a reasonable means of arriving at true costs of turning out plans and carrying on an architectural office. The cost of the system cannot be great, nor is it much of an enlargement upon forms and types that already exist in many offices. The emphasis has been laid upon logical and orderly arrangement of a few main facts rather than a vast marshalling of figures and minutiæ of details. Some offices undertake to work out the cost of each drawing, an accounting stunt which is interesting if successful, but which is not to be seriously urged if for no other reason than its questionable value if and when accomplished. The system herein outlined has sufficient flexibility so that it may be contracted or expanded to fit the needs of large and small offices and also to provide the particular information of practical value that various men might want. In a small office it would impose but little additional work upon the bookkeeper for the very reason that the volume of business is small; in the large office the bookkeeper might need an assistant, or the cost accounting might be largely taken over by a cost clerk. The extra wages involved in this would be amply justified and easily supported by the volume of business implied by the necessity of the case. A cost clerk at thirty dollars per week is a small item if the size of the business is great, and the latter condition practically requires that the large sums of money paid out be protected by some form of insurance against waste. If the salary of such a clerk, say fifteen hundred dollars a year, be set down as the approximate cost of a cost accounting system in a large office, it cannot be regarded as costly or extravagant when we know that commonly larger sums are lost through mismanagement and ignorance of the true operating conditions. Therefore may the hope be expressed that what has herein been written will contribute something toward raising some phases of architectural practice to a higher business plane for the common good and betterment of the profession.

THE RICKER MANUSCRIPT TRANSLATIONS, VIII

VIOLLET-LE-DUC'S "RATIONAL DICTIONARY OF FRENCH ARCHITECTURE FROM THE ELEVENTH TO THE SIXTEENTH CENTURY," VOLUME IV

By Thomas E. O'Donnell

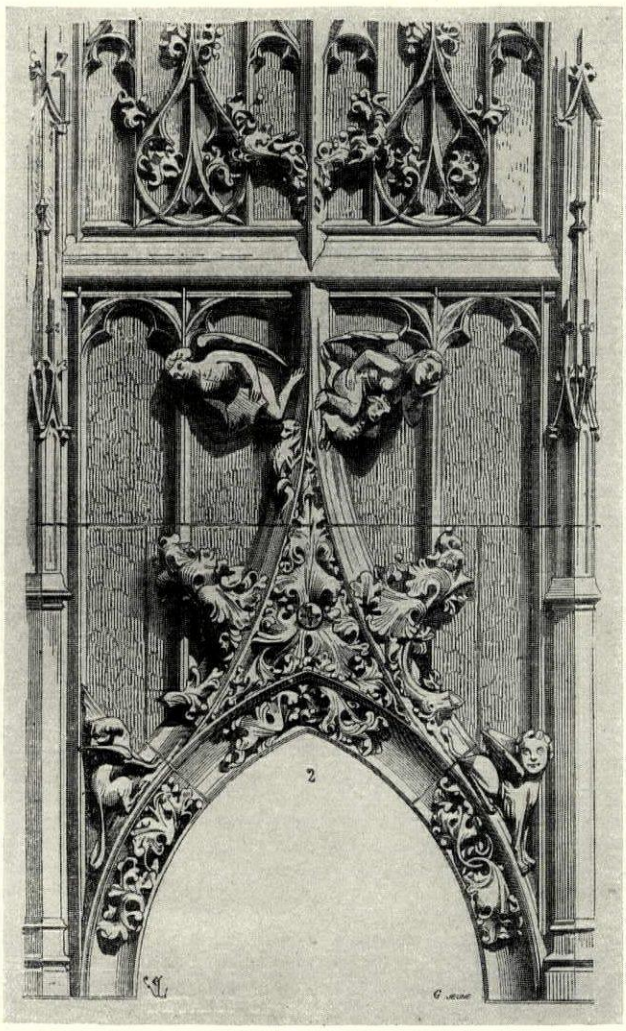
THE RICKER TRANSLATION of the fourth volume of Viollet-le-Duc's *Dictionary* shows it to be of the same interest and value to the architect as the former volumes. As in the previous volume of the set, the subjects are alphabetically arranged. In this instance forty-four widely different subjects, ranging from *construction* to *cymborium* are included.

The first subject, *construction*, is the leading treatise in the volume, nearly one-third of the space being given to the discussion which is complete in every respect. For one who wishes to gain an understanding of the methods of construction used in France during the Mediaeval and early Renaissance Periods, this treatise contains excellent and authoritative information.

Since Viollet-le-Duc was in charge of all government restoration work on French historic monuments, it became his first duty to make a most extensive and thorough study of the materials and methods of construction employed by the Mediaeval and early Renaissance builders. The Mediaeval builders were especially noted for their prowess and daring in construction, and Viollet-le-Duc has recorded much in this volume of his *Dictionary* that will enlighten us upon the hitherto unrecorded methods employed by the building Guilds of the Dark Ages.

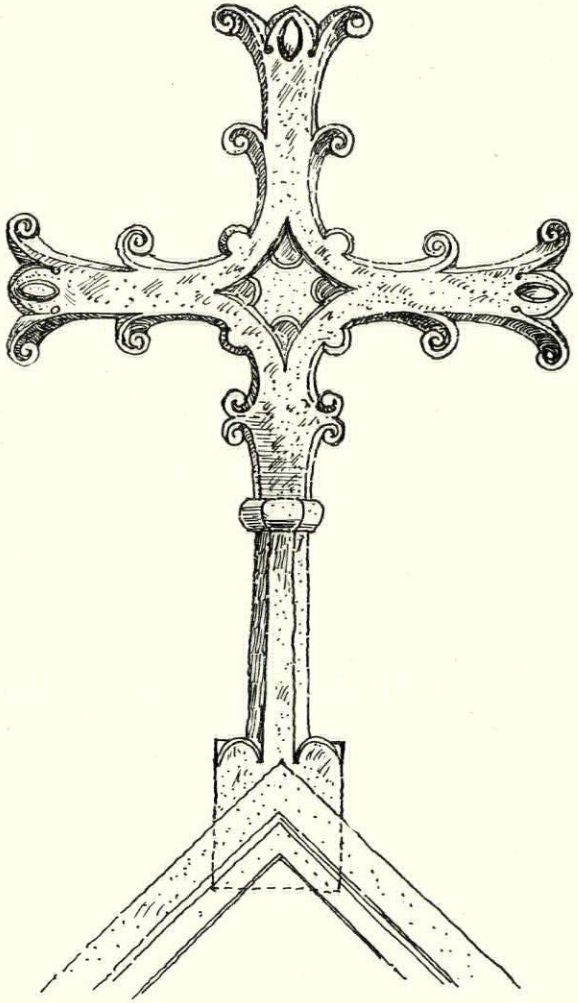
The article is really a complete historical treatise on French methods of construction from the time of the Romans down to the Renaissance. Each step in the development from the simplest beginnings to the most complex of the late Gothic Period is clearly defined. The original work of Viollet-le-Duc is, of course, very generously illustrated, the specially prepared explanatory drawings being, in many cases, as important as the text. It is necessary to use these in connection with the translation in order to understand the treatise.

Beginning with the construction of walls, and progressing through all phases of the most complex vault construction, Viollet-le-Duc gives a continuous moving story of the French Mediaeval methods of building. The chief structures were churches, and he traces, step by step, in chronological order, the progress made by the builders of the period. He attributes the earliest vault work,—barrel and cross vaults, to Roman precedent. At first they were of the same simple type as the Roman. The builders imitated the ancient example, although it is evident that they did not understand the nature of the thrusts as did the Romans, consequently they were inferior to the ancient examples. Soon, however, the Romanesque builders built up an accumulation of knowledge, through experience, and eventually began experimenting for themselves on new disposition of their buildings. Roman precedent did not go beyond the square bay, but the Mediaeval builders desired to vault structures with rectangular bays. This they first accomplished by means of a simple barrel vault with transverse arches to stiffen them at intervals, the arches serving also to stiffen the vaults. Through experience they learned that it was necessary to construct external buttresses to stiffen the walls to hold the barrel vault. From this the Mediaeval



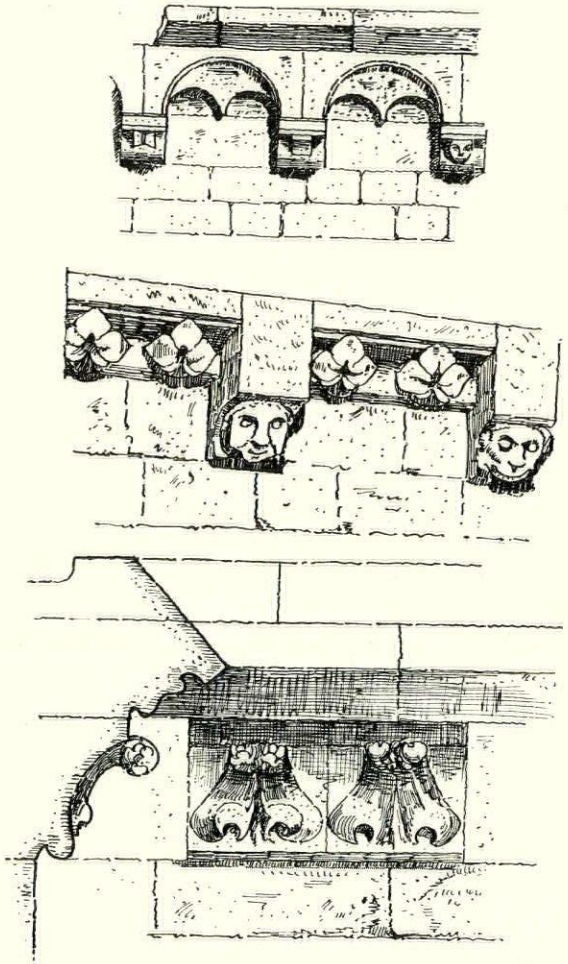
DETAILS OF FRENCH CARVING

Used by Viollet-le-Duc to illustrate his article on stone carving in his Rational Dictionary.



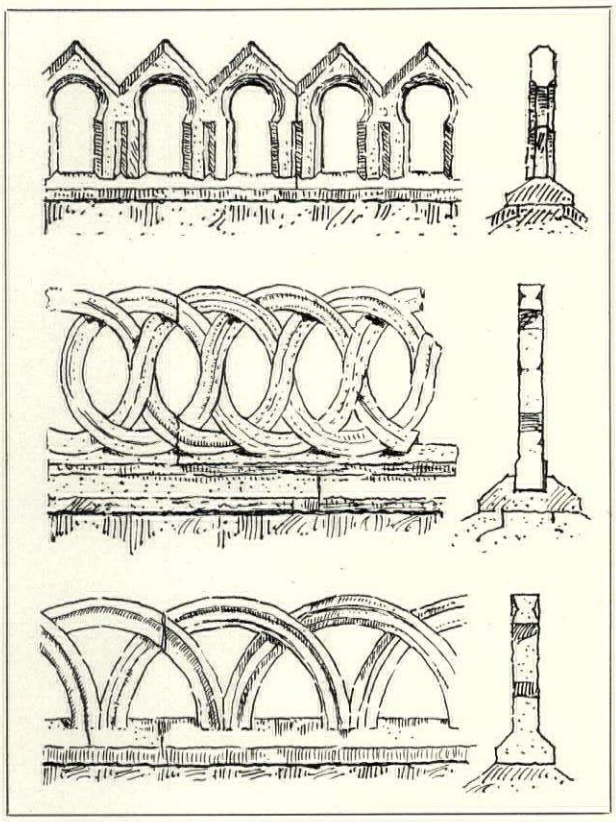
AN EXAMPLE OF A CARVED STONE CROSS

Typical of those used as finials on Mediaeval French religious edifices. From Viollet-le-Duc's article on "crosses."



TYPICAL EXAMPLES OF MEDIAEVAL CORNICES

From Viollet-le-Duc's article on "cornices" in his Rational Dictionary of French Architecture.



TYPICAL EXAMPLES OF SIMPLE LEAD CRESTINGS

As used on Mediaeval structures in France as an ornamental crown upon the ridge of roofs. From Viollet-le-Duc's article on lead "crestings."

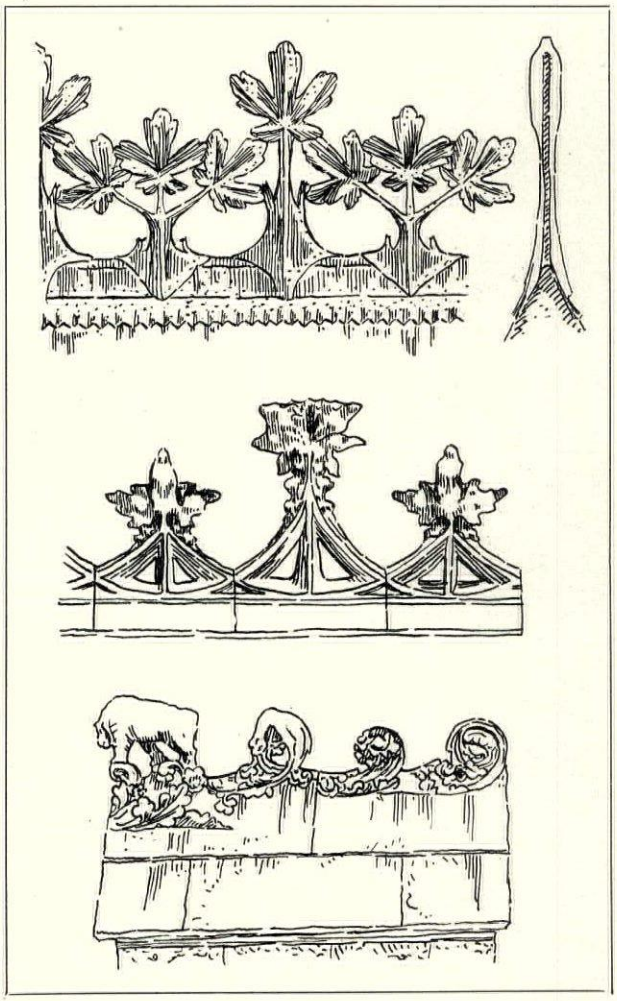
builders progressed to stilted vaults between the transverse arches, and eventually evolved the pointed arch and vault.

It is interesting to note that Viollet-le-Duc credits the Romanesque builders and not the Gothic builders with the invention of the pointed arch. He says, "The Gothic construction did not invent the pointed arch; it already existed as we have already seen, in structures whose system was frankly Romanesque. But the Gothic architects applied the pointed arch to a system of construction of which they were indeed the sole and actual inventors. There were pointed arches in the XII century in all western Europe. There was no Gothic construction during that epoch, except in a small portion of the actual area of France —It is with the pointed arch as with all inventions in this world that are in a latent state long before receiving their true application."

Viollet-le-Duc then traces in a masterful way these developments and applications of the pointed arch through the Gothic Period, a period in which pure construction was carried to the highest peak yet known to the world. In doing this he examines, illustrates and explains in detail the methods of construction as used in most of the famous churches and cathedrals of France.

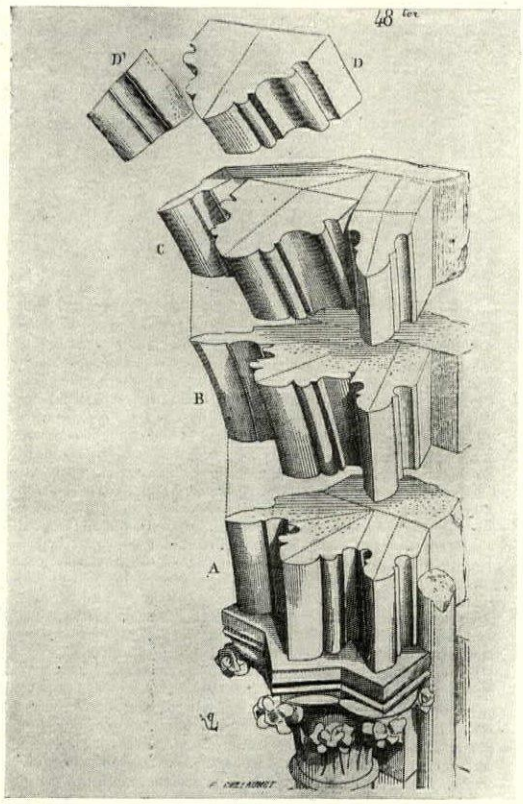
In a supplementary article, Viollet-le-Duc discusses in detail the *buttress*, as it was developed in the Romanesque and Gothic Periods. The buttress, especially the flying buttress, was one of the most significant features developed in connection with the vaulting problem during the Mediaeval Period, and it is but natural that considerable attention should be given to it in this volume. The buttress is, in a way, the index to the whole system of vaulting. Viollet-le-Duc therefore traces its development step by step from its simplest form, a mere projection to stiffen the wall, to the beautiful and delicate aerial buttresses which supported in such a graceful manner the soaring vaults of the greatest Gothic Cathedrals of France.

Aside from the excellent treatise on construction this volume contains some most interesting and fascinating articles on the decorative parts of structures that will be a delight to the designer, such as the *cornice*, *corbel*, *cresting*, *crocket*, etc. All of these are well illustrated in the original, from which a number of figures are reproduced here.

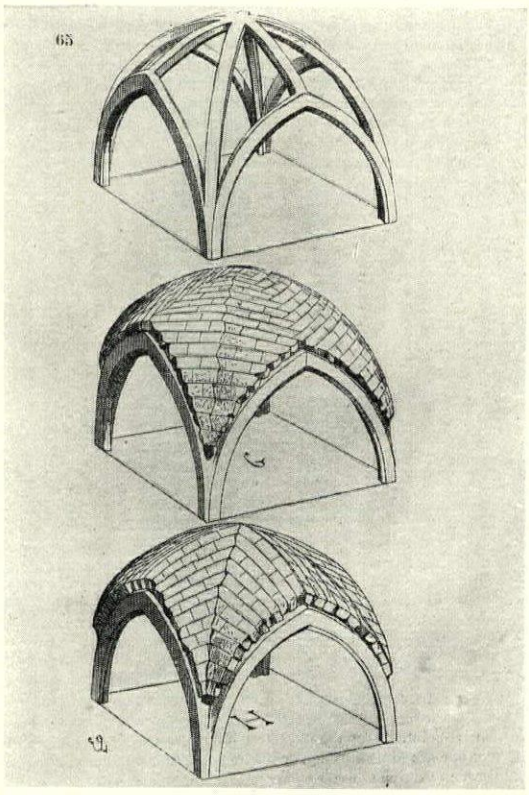


SOME ORNAMENTAL TYPES OF LEAD CRESTINGS

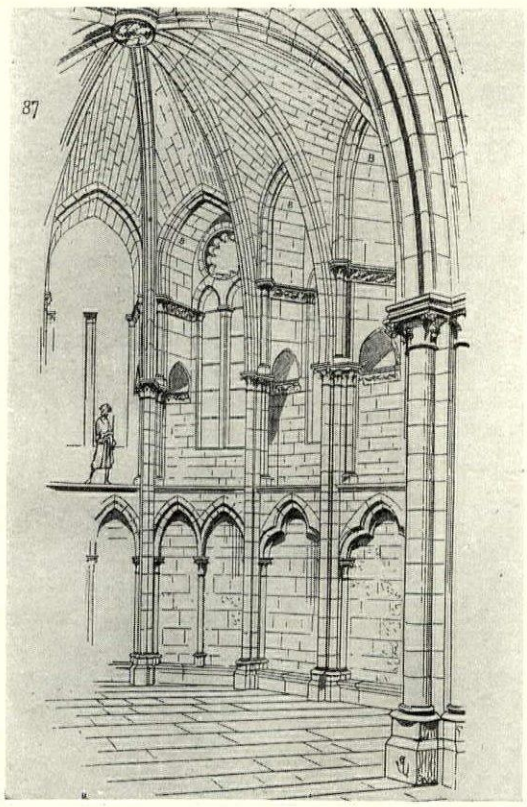
Made of sheets of hammered lead and supported upon an inner framework of iron. From Viollet-le-Duc's article on lead "crestings."



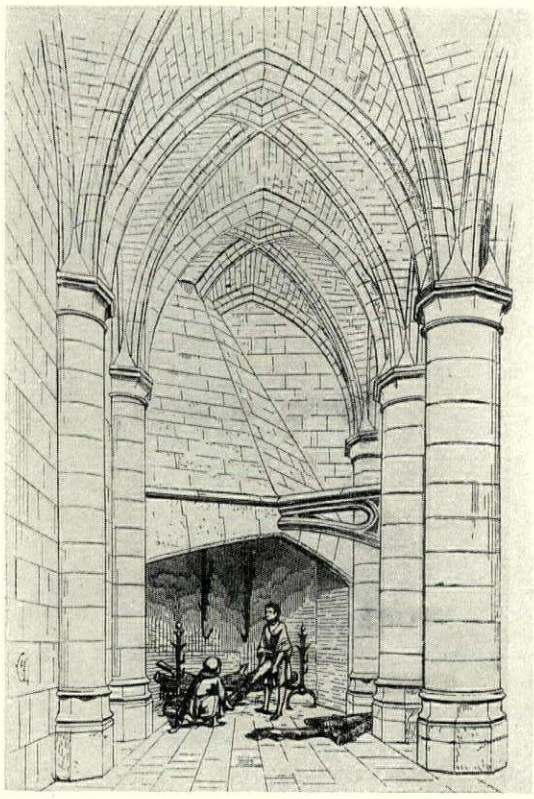
Typical method of showing elements of construction.



Details showing methods of vault construction.



Showing Gothic method of pier and vault construction.

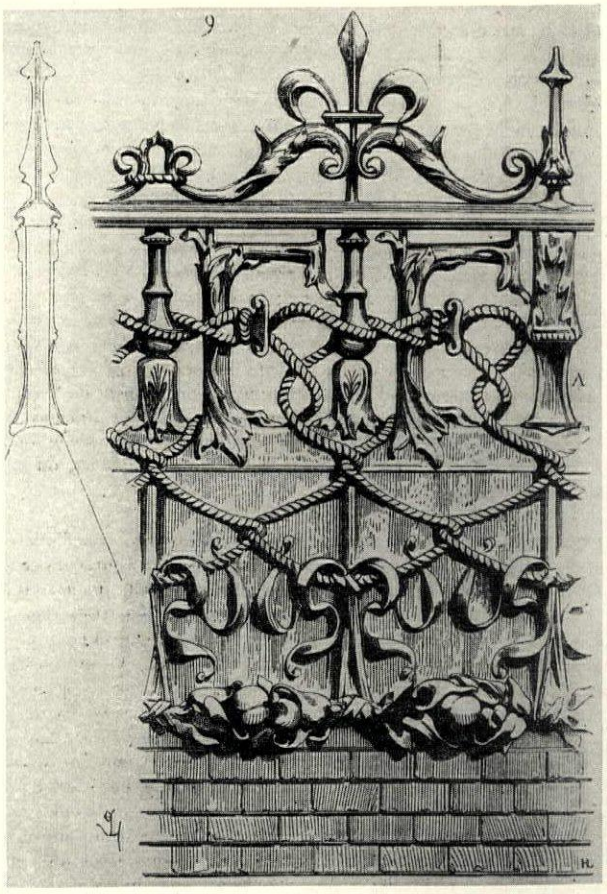


A Mediaeval kitchen, used to illustrate the article on the "cuisine."

DRAWINGS BY VIOLLET-LE-DUC FROM HIS "RATIONAL DICTIONARY OF FRENCH ARCHITECTURE"

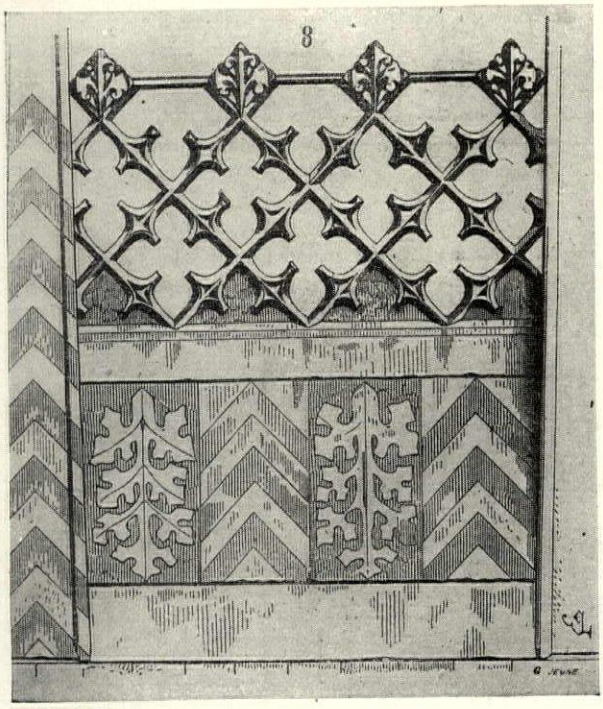
In the ancient styles of architecture, especially the Greek and the Roman, the cornice or entablature was an important and well defined part of the structure. It was highly organized and designed in exact proportions for each structure. In the Mediaeval styles, however, the cornice, although always present in some form, was, nevertheless, not well defined, and had no fixed proportions or even standard parts. The Mediaeval builders were thus free to crown their buildings with cornices of their own fancy and no two seem to have been the same. Yet they all have a distinct character. Viollet-le-Duc analyzes many of the more interesting examples, showing both their construction and decoration. The forms of cornices of their period in France were based on the true principles of construction. In many of the early types is seen the influence of earlier wooden construction. The corbels are, as a rule, the carved imitation of an earlier beam end.

"During the Romanesque Period," says Viollet-le-Duc, "it appears that the cornice nearly always consisted of a row of corbels supporting a projecting slab." During the XII Century there seems to have been some departure from this Romanesque tradition, both in construction and decoration. There was a tendency to make the cornices in several courses. "One of the oldest existing Gothic cornices is that crowning the apsidal chapels of the Cathedral of Rheims. It is composed of a course enriched by leaf crockets and a second course whose section is a drip moulding." Later Gothic cornices seem to have been a further modification and elaboration of this principle. While variety was obtained by the methods of decoration, and by ingenious arrangement of gutters and gargoyles for ejecting the roof water at some distance from the building. Several of Viollet-le-Duc's original illustrations accompanying his article are shown here.



AN UNUSUALLY DECORATIVE CRESTING DESIGN OF THE RENAISSANCE PERIOD

From an original drawing shown in Viollet-le-Duc's article on "crestings."



A FINE EXAMPLE OF ORNAMENTAL LEAD CRESTING

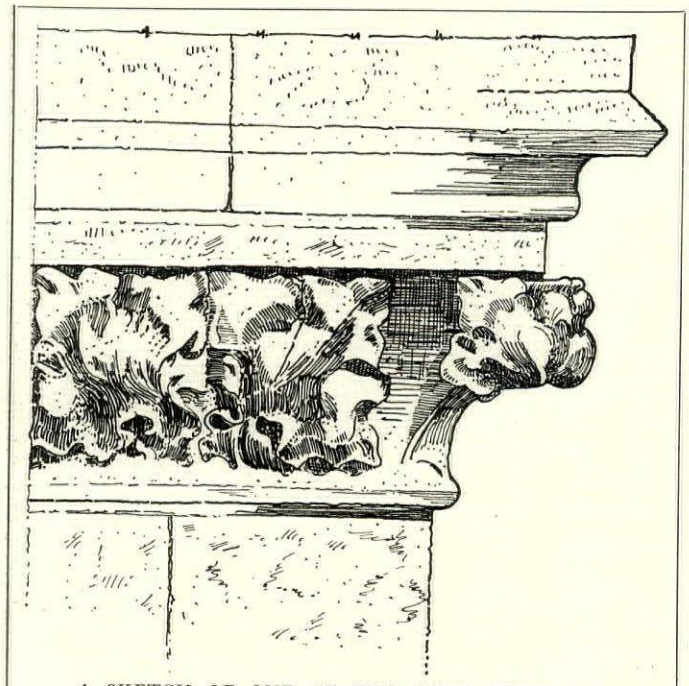
Shown by Viollet-le-Duc in his article on "crestings."

A characteristic roof ornament of the Mediaeval period was the *cresting*, especially those made of lead. Viollet-le-Duc's treatise of this picturesque roof ornament is a most interesting one, and throws considerable light upon an architectural element that is usually thought of as being purely decorative and having no useful function. He shows, however, that the fanciful lead crestings of the Mediaeval period are descendants of the ancient ridge cover-tiles such as were found on Greek and Roman temples. During the Romanesque period terra-cotta and stone crestings, patterned after the ancient examples, were used to crown the ridge of the roof for the very useful purpose of covering the joint where the two slopes of the roof met. These were, of necessity, made so as to give a water-tight joint. Such a roof was said to be *crested.*

Since the roofs of this period were steep and high, the cresting was naturally outlined against the sky,

and the builders set about to make this outline as interesting as possible. The crestings were carefully proportioned to the dimensions of the roof and other parts of the building. This practice of the Romanesque builders was carried over into the Gothic and even into the Renaissance where it gave rise to many beautiful designs. On the great churches and cathedrals the builders with very good reason attempted to make the crestings as lace-like and ethereal as were the decorative parts of the spires.

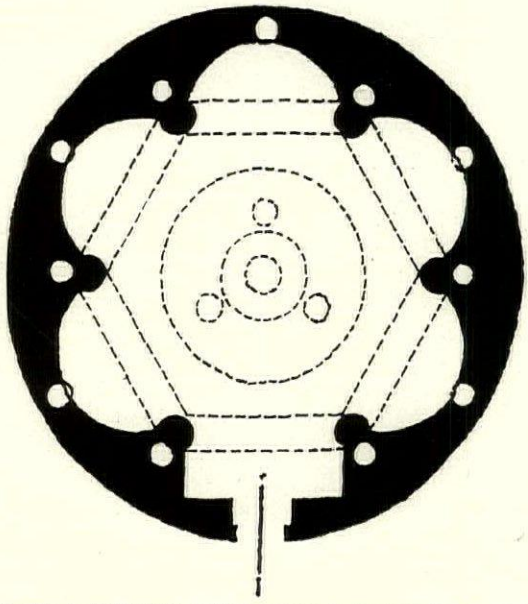
During the Romanesque period most roofs were of heavy tile or stone and the crestings were of the same heavy material, which at best always gave a heavy effect for crestings, but during the Gothic period sheet lead was almost always used as a roof covering, and the crestings were made of the same material. The lead, used for crestings, was cut and beaten into the desired patterns or was cast in sections, but always it was necessary to support it upon an iron framework. In the beaten type work the lead was usually made in two shells, fitted about the ironwork and soldered, thus protecting the iron from the elements. During the early Renaissance this practice continued and many very beautiful crestings were produced, some of which still exist. A few of Viollet-le-Duc's original illustrations are reproduced here.



A SKETCH OF ONE OF THE FINER TYPES OF MEDIAEVAL CORNICES

From Viollet-le-Duc's article on "cornices."

For certain types of modern buildings this type of architectural decoration still has great possibilities, and the old French examples of lead crestings offer inspiration to the designer. This work also suggests the revival of the use of lead as a material readily adaptable to and worthy of fine architectural decoration. The above descriptions, although brief, will perhaps convey to the reader some idea of the content and the nature of the articles of the fourth volume of Viollet-le-Duc's *Rational Dictionary of French Architecture,* as it is found in the Ricker Translations.

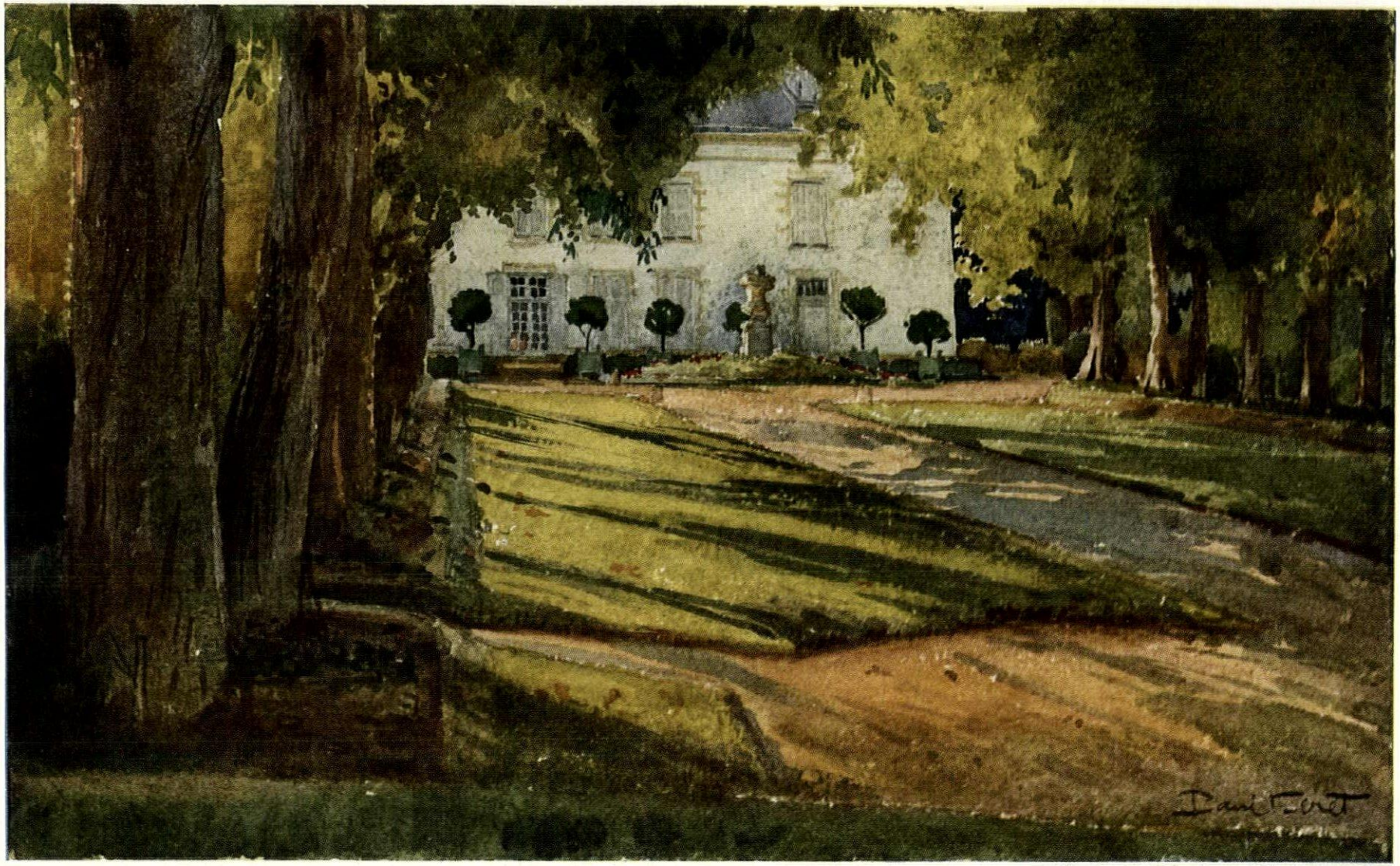


PLAN OF A TYPICAL MEDIAEVAL "CUISINE" OR LARGE KITCHEN

Such as were used in connection with monasteries and large castles. From Viollet-le-Duc's article on the "cuisine."

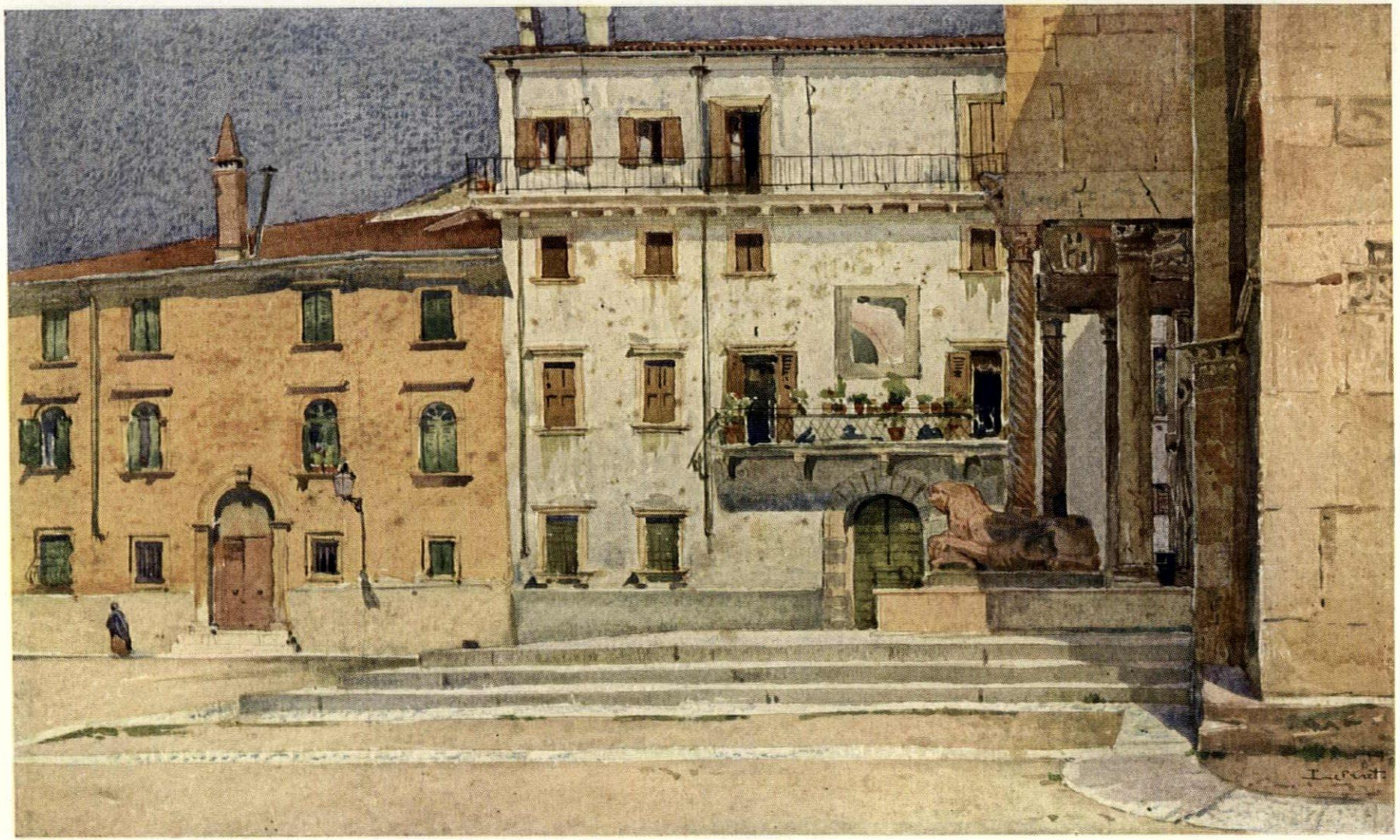
PENCIL POINTS SERIES
of
COLOR PLATES

The original water color sketch by Paul P. Cret, from which this reproduction was made, measured 9½" x 6" so that only a very slight reduction in size was made necessary by our page size. The delicate and sensitive technique can therefore be seen quite accurately. A sheet of medium-rough water color paper was employed as a drawing surface and is responsible for a certain pleasant texture in the washes. Though the drawing is small in area, the handling is broad. The painting of the foliage will be of especial interest to renderers and students of water color.



"BEAUVOIS," SAINT JEAN DE BRAYE, LOIRET, FRANCE

WATER COLOR SKETCH BY PAUL P. CRET



VERONA—THE PIAZZA AND PORCH OF SAN ZENO

WATER COLOR SKETCH BY PAUL P. CRET

PENCIL POINTS SERIES
of
COLOR PLATES

This sketch in water color by Paul P. Cret is more architectural in subject than its companion on the facing page. The original measured 17″ x 10¾″ and was made on a sheet of rough water color board, the texture of which caused the color to settle in such a way as to give a pleasant vibration to the washes. The treatment is quite simple and the color was applied with a few principal washes after which the details, windows, doors, balconies, and so on, were put in.

Courtesy Goodspeed's

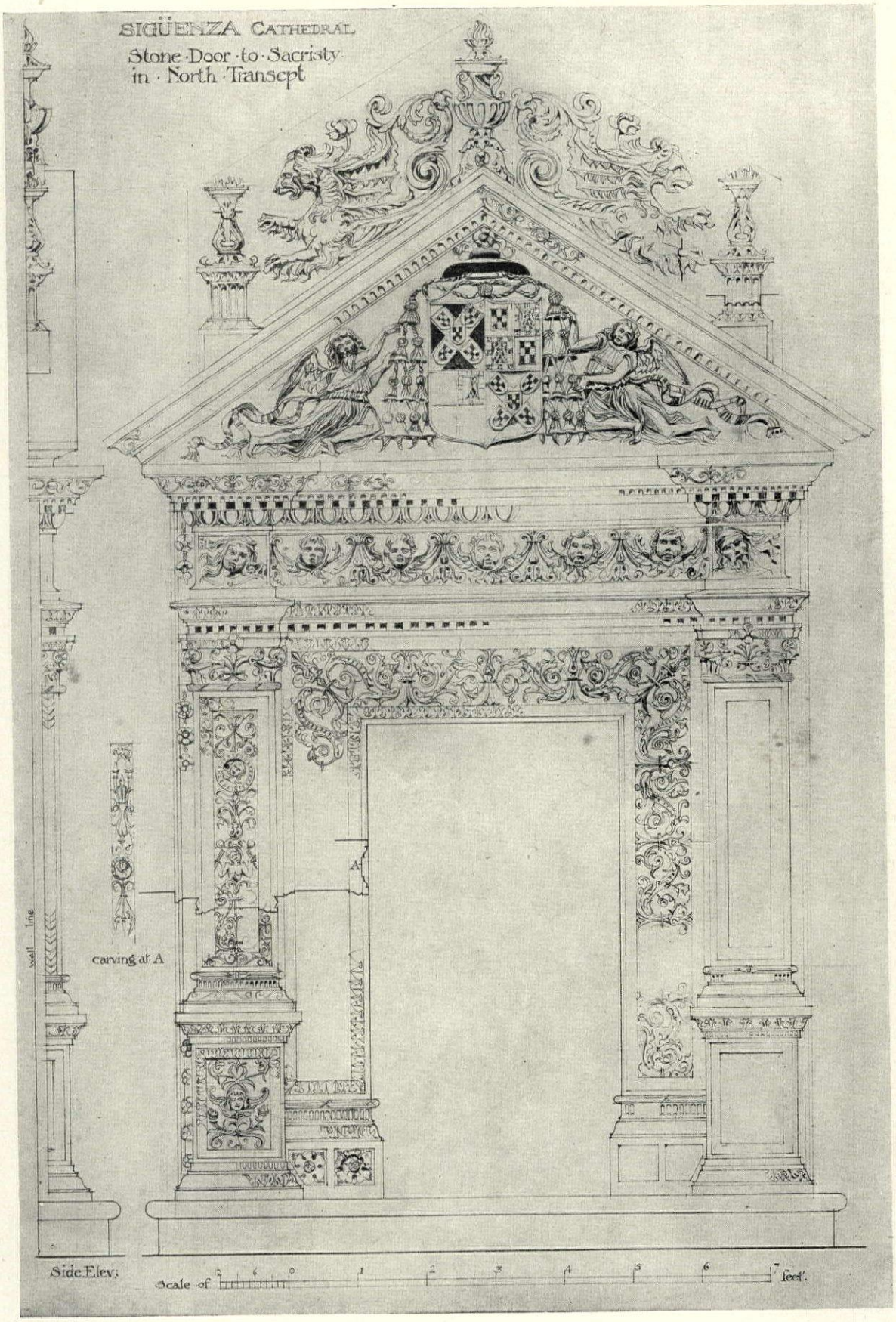
FROM A DRYPOINT BY SAMUEL CHAMBERLAIN

A STABLE COURT IN ESSEX—SAFFRON WALDEN

PLATE XLI

VOLUME IX NUMBER 11

We present here one of the latest drypoints by Samuel Chamberlain who has just returned to this country for a visit of several months after a long sojourn in Europe. The original measures 9¾" x 7½" and is an excellent example of the command the artist has acquired over this difficult medium.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XLII

"This doorway is situated in the north transept, at the side of the tomb of Santa Labrada, and is evidently the work of the same artist. It is constructed of large blocks of fine grey-coloured stone, and, like the tomb, is also gilded and painted. Against the plain wall of the transept, and in the soft light of the interior, it would be difficult to imagine a more pleasing or appropriate doorway. The small sacristy to which it gives access is used by the priests for changing their vestments."

A. N. PRENTICE

PENCIL AND WASH DRAWING BY G. EVANS MITCHELL

TOWER AT LOCHES, FRANCE

PLATE XLIII

The original of this drawing was approximately 10¼" x 17½". It was made on 300 lb. Whatman water color paper by first sketching correctly and lightly as for a water color. A heavy wash of yellow ochre and cadium mixture was then given the entire sheet and the drawing was rapidly completed with a 6B pencil. Prior to using the pencil and after the wash was thoroughly dry, an eraser was used to acquire lighter values and high-lights by taking off pigment when and where desired.

LINOLEUM CUT BY WALTER R. RHODES

CHURCH OF NÔTRE DAME, BRUGES, BELGIUM

PLATE XLIV

VOLUME IX NUMBER 11

Mr. Rhodes, who is a painter, has here given vigorous expression in black and white to an architectural subject. The original measured 10" x 12".

WHITTLINGS

HARRY T. SMITH,

Special writer in the Detroit Free Press, comments on the development of the "modern" style in architecture:

"Until quite recently we have stuck slavishly to precedent and were bound by certain laws to follow this or that period for inspiration in the development of our architecture, but thanks to the birth of a new style, we are able to cut loose from precedent and are striking out boldly and with confidence that ultimately may lead to gratifying results in our future architecture."

HARVEY WILEY CORBETT

Is quoted by the Detroit News on the growth of distinctly American architecture:

"With the development of this new type, the trend will be more and more away from petty decorative details, and toward the skillful distribution of masses, and the use of color. Instead of minute and purposeless ornamentation, obviously superimposed upon a building, color will be applied logically, over large spaces, as an integral feature of the facing material."

PAUL CLAUDEL,

French Ambassador to the United States, in an interview with a French newspaper man, praises the architecture of America:

"The United States possesses the finest architecture in the world. Their skyscrapers, which in days gone by may have appeared ugly, have been perfected in line and structure. The building in tiers gives an aspect of magnificence.

"America is entering on a period of great prosperity. There is in that country more comfort, more dignity than elsewhere. The standard of living is superior to what it is in Europe. Workers earn a great deal of money and live well. In France we work all our lives and at last are able to possess our own house. In America they begin by having their house and paying for it afterward by working. The method is far more logical."

HORACE W. PEASLEE,

Chairman of the Committee of the A.I.A. on the Plan of Washington and its environs, speaking of the public honoring of great architects, says:

"There are larger objectives than just this placing of wreaths and honoring the dead. The first might be the honoring of the work which lives on after them; the next, teaching laymen to appreciate and to associate the man with the work. A wider objective is to enlist chapters of the American Institute of Architects throughout the country in similar recognition of the men who have brought honor to the profession.

"I wonder if wreaths were laid on the graves of Bulfinch, of McIntire, of Latrobe, of Hoban and a score of others. I wonder where they are buried. Who knows? I believe that L'Enfant and Thornton mean more than names and buildings to the architects who stood by their graves and heard the tributes paid."

"POPULAR SCIENCE,"

A New York publication, makes a suggestion to the bachelor architect:

"Experts have effected enormous savings in time, energy and health in offices and factories. Undoubtedly they can perform equally valuable service in the home. As in industry, however, the final solution will be found in invention. And it might help if no architect designed a home until he married and realized the value of his wife's opinion of his plans."

ALFRED C. BOSSOM,

Noted British architect, looks with admiration on the skyscraper:

"The American skyscraper is an epic in architecture.

"Most architecture follows history—the skyscraper made it.

"Architecture in the world's history has mostly depended on national prosperity, but the skyscraper has helped to create it. Not only has it developed something fresh and, one might say, scintillating in construction, but it has also brought about the evolution of methods and processes which are today revolutionizing the world's idea of building."

C. HERRICK HAMMOND,

President of the American Institute of Architects, heartily endorses collaboration in the arts of design:

"The world in which we live is essentially a collaborative creation. We who are living in it, find ourselves surrounded by conditions which have come about as the result of the adjustment of forces, some of them creative, some of them destructive, some of them making for order and durability and beauty and some of them tending to confusion, instability and ugliness.

"No lasting element in our environment is the result of purely individual effort. Collaboration has been a continuous creative influence in every great human undertaking."

GEORGE H. EDGELL,

Dean of the Faculty of Architecture at Harvard University, in his recent book "The American Architecture of Today," points out the duty of the critic of architecture:

"Above all, he should judge and discriminate with charity. Most of us, lay and expert, are seduced by the ease and trenchancy with which we can formulate an unfavorable judgment. It is a form of mental cheap smartness which few of us escape. The opprobrious catchwords of criticism are quick-caught and far flung. The witty sneer brings a ready laugh, when thoughtful approval will only start an argument. "Critic" comes from κριτικοσ and means capable, or apt for judgment. It means one who should discriminate, not necessarily condemn, yet too often it is taken in the former sense. How often do we say that a man is 'critical,' when we really mean that he is disagreeable!"

WE ANNOUNCE AN UNUSUAL COMPETITION

ONE HEREBY OFFERS a collection of well-known architectural books, whose total market value is probably between two hundred and three hundred dollars, as the FIRST and only PRIZE in a Competition. These books include, for instance, numerous volumes that illustrate buildings built by Spanish Architects for Spanish people living in the Spanish manner in the Fourteenth and Fifteenth Centuries. These buildings are of course easily adaptable to the needs of American people living in the American manner in the Twentieth Century. The famous *Fragments Renaissance* of M. d'Espouy is also included. This fine book has furnished the details for many great buildings, public and private, by many successful American Architects. There are numerous other books in this PRIZE collection, all in first class condition, all full of pictures that will furnish countless "inspirations" for Hot-dog Stands, Office Buildings, Gas Stations, Churches, and what not.

No drawings are required. Each Competitor will simply submit a typewritten manuscript of not over FIVE HUNDRED words, entitled "Why" and setting forth the reason or reasons "why" he has chosen Architecture as his life work. Manuscripts must be mailed to the Editor of PENCIL POINTS so as to reach his office at 419 Fourth Avenue, New York, not later than December thirtieth, 1928. Each envelope must be marked "WHY COMPETITION."

The Competition is open to all male Architects and/or Draftsmen who are not over forty years of age on December thirtieth, 1928, without regard to race, color, creed or political affiliations.

The Judges will be H. Van Buren Magonigle, Hardie Phillip (of the Goodhue Associates) and Ben J. Lubschez (Editor of the *Journal of the American Institute of Architects*). As soon as possible after December thirtieth, the judges will examine the manuscripts submitted and select the winner whose article will be published in the February issue of PENCIL POINTS. Mr. Kenneth Reid of PENCIL POINTS will assist at the judgment. Although "style" has little value in Architecture as such, nevertheless "style" will be a great factor in awarding the prize in this Competition. The validity of the reason or reasons "why" will also be a major consideration.

The donor knows why he chose the Profession of Architecture, and he knows why—after a past filled with disappointments, in the face of a present that resembles curiously a large, empty Zero, and in spite of a future that will simply be a continuation and aggravation of the present—he still continues to adore that fair Profession which the French have characterized as "quel bel Art, mais quelle Maîtresse exigeante." But his reasons are not commercially valuable, and he does not know, and cannot imagine, why anyone else should elect to travel that briar-bordered path that leads, ninety-nine times out of every hundred, to the pitiful grave of a Middle-aged Failure. He is offering many of his once-cherished picture books in the hope that he may find the answer to the riddle.

Competitors are requested to write double spaced, and to write on one side only, of clean, white paper. Each sheet should be signed on the reverse side with the competitor's name and address. The manuscripts will not be returned unless postage to cover their return is enclosed with them.

The books offered include the following:

d'Espouy—*Fragments d'Architecture de la Moyen Age et Renaissance;*

Whittlesey—*The Renaissance Architecture of Central and Northern Spain* and *Architecture of Southern Spain;*

Nichols—*Spanish and Portuguese Gardens;*

Van Pelt—*Old Architecture of Southern Mexico;*

Byne and Stapley—*Provincial Houses of Spain;*

Baldassare Peruzzi;

Plasterwork (large book—many pictures);

Rosenberg—*Davanzatti Palace;*

Rosenberg—*Cottages, Farmhouses and Other Minor Buildings in England of the 16th, 17th, and 18th Centuries;*

Three Volumes *Petites Edifices Historiques;*

and about a dozen more including three Modern French.

COMPETITION FOR SILVERWARE DESIGN

THE HOLMES & EDWARDS Silver Co., a division of the International Silver Company, announces a plan to stimulate the creation of a new and beautiful silverplate pattern to arouse added interest in bringing charm to the table decorations of American households.

Charles Dana Gibson, Neysa McMein, Elsie de Wolfe, and Frank Alvah Parsons will be the distinguished judges to choose the designs representing the highest artistic standards. The hostesses of America, whose tastes in the last analysis must be pleased, will then vote on the finalists, to decide the winners in the order of merit.

The Holmes & Edwards Silver Co. realizes that the best talent of America will be enlisted in this endeavor to produce the supreme design, and that the latter should be properly compensated for their valuable time spent for this end. It has decided, therefore, to offer ten awards totalling $5,000. to the successful artists. $2,500. will be given to the winner, $1,000. for second, $500. for third, $300. for fourth and $200. for fifth, and a total of $500. for the sixth to tenth.

Explicit instructions and rules for the award are given in the instruction book which the sponsors will send free upon request to 1600 Seaview Avenue, Bridgeport, Conn. The contest closes Jan. 15, 1929.

THE WOMEN'S ARCHITECTURAL CLUB OF CHICAGO

THE WOMEN'S ARCHITECTURAL CLUB of Chicago is a flourishing organization composed entirely of women who follow the profession of architecture. It was organized at the second Women's World's Fair held at Chicago in the Spring of 1927 when it exhibited drawings, and photographs and models of their work. It also exhibited at the Women's World's Fair of 1928.

Of added interest is the fact that it is the first organization of its kind and, so far as is able to ascertain, remains the only one. An honorary member of the organization is Miss Elizabeth Scott of London, England, who won the Shakespeare Memorial Competition the early part of this year.

A meeting and dinner is held each month which is always liberally and enthusiastically attended. The object of the organization is to advance the interests of women in architecture and the club will be glad to hear from any women architects or architectural draftsmen who may be interested. Communications may be addressed to Ruth Perkins, 1618 Fargo Avenue, Chicago, Illinois.

PHILADELPHIA'S WINNING TEAM AND THE NEW YORK CHAMPIONS OF THE EASTERN DISTRICT WHO MET SEPTEMBER 15TH

ARCHITECTURAL BASEBALL

THE NEW YORK ARCHITECTURAL CLUB, INC., Baseball League closed with a very successful season. The League was composed of the following teams:

1. Board of Education, Brooklyn, New York; Office of Walter C. Martin.
2. Cass Gilbert, New York City.
3. Guilbert & Betelle, Newark, N. J.
4. Starrett & Van Vleck, New York City.
5. Schwartz & Gross, New York City.
6. Thomas W. Lamb, New York City.
7. Warren & Wetmore, New York City.
8. York & Sawyer, New York City.

The office of Walter C. Martin succeeded in capturing the Architectural Baseball Championship of the Metropolitan district with an unbroken string of victories. The winners of the Philadelphia Architectural Baseball League was the office of Ritter & Shay, who also arranged for the first inter-city baseball game and for the championship of the Eastern District. The New York Champions then traveled to Philadelphia and crossed bats with the above team at Elks Park, 48th and Spruce Sts., West Philadelphia, and returned winners by the score of 7 to 4.

On arriving at Philadelphia, Penna. R. R. Station, at 12 o'clock noon, Saturday, September 15, 1928, the team was met by a committee of the Philadelphia Architectural League who escorted the New York team to the Penn A. C. located at 18th and Spruce Sts. After the toastmaster, Mr. Shay of the firm of Ritter & Shay, made a few witty remarks luncheon was served with plenty of lemonade and orange blossom which was indulged in to quench the thirst of both baseball crews.

Joe Garry, chairman of the New York League, was there with his usual pleasant smile. A. A. Penfold, manager of the Warren & Wetmore team, was telling all kinds of funny stories in order to keep the New York boys from getting nervous.

Manager Dryer of the Ritter & Shay team proved himself an A1 cheer leader before the grand stand and looked very natty in his 1928 straw hat after Manager Penfold got through with it.

Mr. L. J. Scheffer, manager of the York & Sawyer team, better known as Pop Scheffer, athletic director of the New York Architectural Club, Inc., was giving the New York

boys plenty of batting practice as well as driving the horsehide to the fielders.

A tremendous crowd was anxiously waiting for the battle to start. The New York team looked very natty in their new uniforms and after the photographers did a few stunts the battle started in full force.

Schroder was selected to do the twirling for New York while Spittall was the twirler for Philadelphia. New York opened strong in putting three runs over the plate. but the Philadelphia boys came right back and matched it with four runs. From then on both pitchers settled down and it became a pitchers' duel until the sixth inning, when New York, with two singles, placed men on the bases, followed by a timely single put them in the lead, 5-4. They also scored in the eighth and ninth innings. The game was featured by the masterful pitching of Schroder, and the heavy hitting of Brown, Schroder, Mendreski, and Stenger of New York, and Doan and Lorenz of Philadelphia, and the fine fielding of Creer, Ryan, Hebden, Roberts and Scholl of Philadelphia. Stenger of the New York team played a gilt-edged game in centerfield, catching three very difficult flies of the bush leaguer type in the ninth inning, finishing the game with a man on second and third.

Moore for New York played a great game behind the bat while Brecker on first, Brown on second and Baldwin on third did great work in their respective positions. Mendreski and Kuhn covered their territory in good shape. Kuhn was relieved by Stenger in the eighth inning as a pinch hitter.

Turner relieved Spittall in the sixth inning in order to stem the tide, but the New York team could not be stopped from pounding the horsehide.

The Philadelphia League was composed of the following teams:

1. Charles Z. Klauder's office.
2. Ritter & Shay's office.
3. Simon & Simon's office.
4. Ballinger Company's office.
5. Stewardson & Page's office.
6. John T. Windrim's office.

The line-up was as follows:

WALTER C. MARTIN (N. Y.)

	ab	r	h	po	a	e
Moore, c.	4	1	0	10	1	0
Brecker, 1b.	5	1	1	7	0	0
Brown, 2b.	5	3	3	3	1	1
Schroder, p.	5	1	2	0	2	0
Mendreski, s.s.	5	0	1	1	1	0
Baldwin, 3b.	4	1	1	0	4	0
Jung, rf.	2	0	0	0	0	0
Carlyle, rf.	1	0	0	0	0	0
Kuhn, cf.	3	0	0	2	0	0
Stenger, cf.	1	0	1	4	0	0
Tortorice, lf.	1	0	0	0	0	0
Butler, lf.	2	0	0	0	0	0
Totals	38	7	9	27	9	1

RITTER & SHAY (PHILA.)

	ab	r	h	po	a	e
Higbee, s.s.	3	1	0	0	0	1
Beyer, s.s.	1	0	0	0	0	0
Ryan, cf.	5	0	0	2	0	0
Creer, 1b.	2	1	1	6	0	2
Doan, 2b.	2	1	2	2	4	0
Lorenz, rf.	4	1	1	0	0	0
Scholl, c.	3	0	0	13	0	0
Hebden, lf.	3	0	0	2	0	0
Roberts, 3b.	4	0	1	1	0	1
Spittall, p.	2	0	0	0	1	0
Turner, p.	2	0	1	1	0	0
Totals	31	4	6	27	5	4

Score by Innings

Walter C. Martin (N. Y.)	3	0	0	0	0	2	0	1	1—7
Ritter & Shay (Phila.)	4	0	0	0	0	0	0	0	0—4

Runs batted in—Baldwin (2), Schroder (1), Stenger (1), Mendreski (1), Lorenz (3).

Two base hits—Brown, Schroder, Doan, Turner.

Left on bases—New York 7, Philadelphia 7.

Base on balls—Off Schroder, 5 (Creer 2, Doan 1, Scholl 1, Hebden 1).

Base on balls—Off Spittall, 3 (Moore 1, Carlyle 1, Butler 1).

Struck out by Schroder—(10)—Higbee (3), Ryan (2), Lorenz (1), Hebden (1), Roberts (1), Spittall (2).

Struck out by Spittall—(6)—Moore, Schroder, Jung, Kuhn, Tortorice, Butler.

Struck out by Turner—(7)—Brecker, Brown, Moore, Mendreski (2), Kuhn, Carlyle.

Hits off Spittall (6) in 6 innings.

Hits off Turner (3) in 3 innings.

Hit by pitcher—Higbee, Doan, Baldwin.

Double plays—(1) Mendreski, Brown, Brecker.

Losing pitcher—Spittall.

SAN FRANCISCO ARCHITECTURAL CLUB

THE CLUB held its annual Atelier Dinner Friday evening, September 12th, at the club rooms. The usual spirit prevailed and was prevailed upon if you can call it that. The interior decorations were served by a caterer and Ralph Berger, Sous-Massier at the time. Exterior decorations consisted of problems in design covering the walls. The main event of the evening was the presentation to Mr. Frick and Mr. Weihe of two beautiful etchings—gifts from the atelier boys to their patrons.

After the speeches the business of electing a massier resulted in Sous-Massier Ralph Berger being promoted to Massier and Ciampi selected as the new soused messer.

The most important business of the evening was the changing of an old rule compelling every one who enters the analytique division to do nine plates of the classical orders.

This rule has been modified and it is now left to the judgment of Messrs. Weihe and Frick, patrons of the Beaux-Arts Institute of Design, to state who shall do order plates and the number required—whether two, three, or the full nine. They will also pass on the quality of work done and it is solely up to them to decide what plates shall be repeated. It is hoped that this new ruling will stimulate interest in the analytique class and remove the antagonism that has existed so long between club members and the order class. The purpose of the order class in the club is and always should be the teaching of the proportions of the orders and a proper, clean presentation of the same by means of rendering in India ink. But time is quite an element in the younger member's education, especially if he works at night as well as in the daytime and he should not be compelled to maintain the standard required of those who have all day to render. Hence the above ruling has been made so as not to hold back the type of student who is ambitious but has not the required amount of time to put in on rendering.

Courtesy Atlantic Terra Cotta Company.

A RATHER UNUSUAL EXECUTION OF SUNKEN LETTERS

SUGGESTING A GOTHIC RATHER THAN AN UNCIAL NAME-PANEL, THOUGH THE LETTER FORMS ARE UNCIAL.

SEE ARTICLE BY EGON WEISS ON PAGE 713

Root Studio, Chicago, Ill.

JOSEPH BOOTON

CHICAGO ARCHITECTURAL SKETCH CLUB

OFFICERS OF THE Chicago Architectural Sketch Club announce that Joseph F. Booton has been appointed a critic in Architectural design in their Beaux-Arts Atelier. This department, which is one of the oldest in the United States, will be known as Parsons-Adams-Booton Atelier.

Joseph F. Booton received his architectural training at at the University of Pennsylvania. While at Pennsylvania, in 1924, he won the John Stewardson Memorial Scholarship. Mr. Booton's critics at Pennsylvania were Paul Phillippe Cret and Harry Sternfeld.

While at Pennsylvania, he taught free hand drawing for two years under Professor George Walter Dawson.

While traveling in continental Europe, Mr. Booton made many fine water colors, pencil and pen and ink sketches. Most of these were arranged in exhibition at the Architects' Club in 1926. Later in the year the Architectural Exhibition League exhibited them in the annual show at the Art Institute and a very fine water color was admitted to the International water color exposition.

Mr. Booton is now a member of the firm of John A. Nyden & Co., Chicago architects.

THE ARCHITECTS' LEAGUE OF HOLLYWOOD

THE MEETING OF the Architects' League of Hollywood on September 12th was an enthusiastic one and was characterized by the pep, energy, and enthusiasm you would expect of this forward thinking and progressive group of architects.

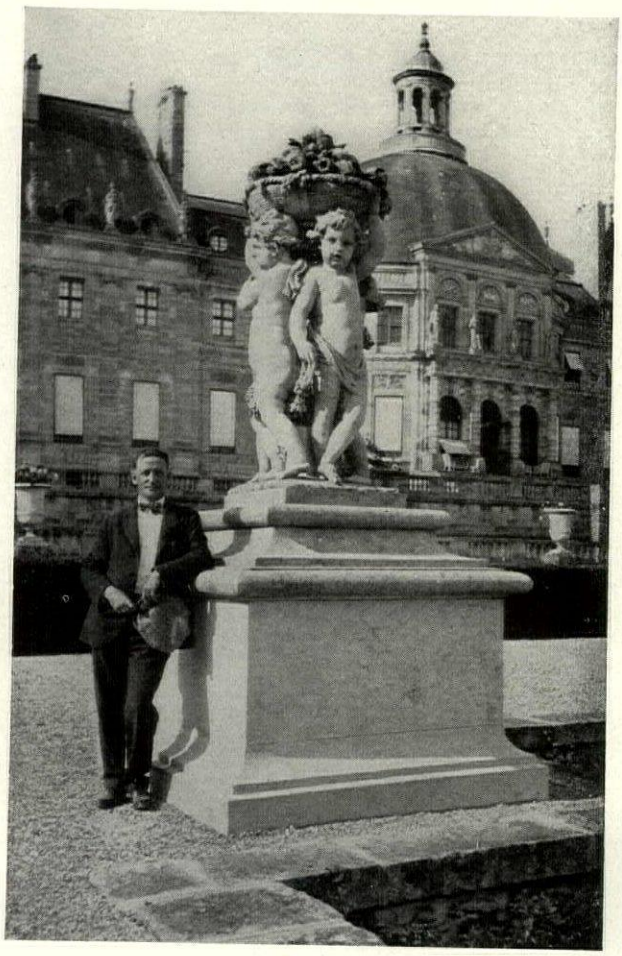
The principal subject which received attention at this particular meeting was the tabulation of the results of the questionnaires which were sent to all of the architects in the United States. The purpose of this, as we all know, was to gather authentic information as to how much it really costs to produce the plans and specifications for the various types of buildings. It is quite obvious that this information will be of inestimable value to any practicing architect when it comes to justifying his charges for a legitimate fee as established by the American Institute of Architects and by the Architects' League of Hollywood. Obviously this Cost Data will give any architect a tremendous advantage. If, for example, he is faced with the problem of showing a prospective and skeptical client what constituted a reasonable charge for the plans and specifications of any kind of a structure, this Cost Data would be simply invaluable. Take, for example, in the case of any kind of a building, the architect could show his client the average actual cost of making the drawings for a large number of buildings of a similar type to the one contemplated. And when it was demonstrated to him that these costs were taken from the offices of architects all over the United States and it was composite of expert opinion of what constituted the reasonable cost of producing a really adequate set of plans and specifications, then any reasonable client who had any business sense whatever, faced with these facts, would have to accept such evidence as final and conclusive proof. His signing of a contract to pay a legitimate fee would then be a matter of routine.

If the Architects' League of Hollywood never do one other thing than to have published the result of this remarkable questionnaire, they will have performed a service to the profession of architecture whose value is almost beyond price. It must be gratifying and encouraging to this far-seeing group to see the flatteringly favorable reception their activities have met with in the various parts of the world.

Their membership is by no means confined to Southern California. On its list of members appear the names of architects from many states of the union and from several foreign countries as well. The Architects' League of Hollywood have truly discovered the recipe for success in an architectural organization—first, to analyze the conditions in the business or profession of Architecture and then select the most pressing ones facing it upon which to bend their efforts. They decided that the problems of advertising and publicity for the architect, also the determination of the production costs of adequate architectural service were not only the most vital ones facing the industry, but, curiously enough, ones that had little or no attention from other architectural organizations. They concentrated their energies on the study and solution of these two problems. They did not scatter energies by trying to spread them over a lot of minor activities, and they went at the study of these problems with intelligence, energy, and teamwork. Naturally their efforts were successful and achieved nation-wide recognition. The profession of Architecture is fortunate indeed in having within its ranks such a group of men. Their efforts have been unselfish, highly constructive; they have injured none and they have benefited many. Truly it can be said of the Architects' League of Hollywood—they have achieved greatly.

LECTURE AT BROOKLYN INSTITUTE

PROFESSOR DAVID J. VARON has been engaged to deliver a lecture in French on French Modern Art on the evening of November 13th at 8:15 at the Brooklyn Institute of Arts and Sciences in the Academy of Music, Brooklyn.



SAMUEL E. GIDEON AT VAUX-LE-VICOMPTE

SAMUEL E. GIDEON

SAMUEL EDWARD GIDEON, two of whose water colors are reproduced herewith, was born in Louisville, Kentucky. He was educated at Harvard and the Massachusetts Institute of Technology, where he studied under Ross Turner, Despradelle, and Duquesne, the latter two being Prix de Rome men. Mr. Gideon also taught at the above-mentioned institutions. In 1911 he travelled and sketched extensively in Europe. He has painted frequently on the Atlantic and Pacific coasts, particularly in 1919 at Carmel-by-the-Sea, California, and in 1924 at Laguna Beach, California. In 1923 he attended the Fontainebleau School, where he studied under Laloux, Carlu, Bray, and Gorgnet, and was awarded the *Diplomé* for meritorious work.

Mr. Gideon is Associate Professor of Architecture at the University of Texas. He is called upon frequently to lecture over the state on art topics and he has written extensively for the National magazines and Texas newspapers and periodicals.

Mr. Gideon has exhibited in Boston; Grand Central Galleries, New York; Pennsylvania Academy of Fine Arts; Peabody Institute, Baltimore; Gibbs Memorial Art Gallery, Charleston; Brooks Memorial Art Gallery, Memphis; Nashville; New Orleans; Dallas; Houston Museum of Fine Arts; and in all the larger centers in Texas.

Recently he won a first prize in water color at the exhibition of the Nashville Art Association, Nashville, Tenn. and several first prizes for his studies in oil of Texas wild flowers.

He is represented at Harvard, James Frederick Hopkins Collection, Boston; Wayman Adams Collection, New York; Birger Sandzen's Collection, Lindsburg, Kansas; Lutcher Stark Collection, Orange, Texas; Elisabet Ney Museum, Austin; Newman Hall, Austin, and in many private galleries.

Mr. Gideon is a member of the Southern States Art League, The Laguna Beach Art Association, The Texas Fine Arts Association and the American Institute of Architects.

He is director of the Fine Arts Section of the Texas State Exposition, Chairman of the Texas Interscholastic League Art Contests, and conducts the Gideon free evening art class for professionals during the winter and an art school during the summer months.

PRODUCERS' COUNCIL TO MEET

THE FIFTH SEMI-ANNUAL Meeting of the Producers' Council, affiliated with the American Institute of Architects, will be held at the Hotel Roosevelt, New Orleans, La., on November 13th, 14th and 15th, 1928. Prominent members of the Institute will address the meeting and it is expected to have other speakers on the building situation in the Mississippi Valley and also a talk from a Government Engineer on the work of the Mississippi Valley Commission. All members of the Institute are cordially invited to attend the meetings.

WATER COLOR BY SAMUEL E. GIDEON

The Alamo Mission—Cradle of Texas Independence

MISSION OF SAN JUAN CAPISTRANO—WATER COLOR BY SAMUEL E. GIDEON

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the fifteenth of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

October 13th, 1928.

DEAR NEPHEW:

This past month I have had the opportunity to witness an exhibition of a new method of teaching music. It is based primarily on the principle that the brain responds to visual impulses much better and more frequently than it does to hearing or feeling. The instrument, the "Visuola," has each note marked by a lettered electric disc, giving the pupil the knowledge of that particular note and also its location on the printed page before him. The light-indicated note is so forcibly impressed on the mind through the eye that the pupil asks questions, wanting further information.

This same principle should be made use of in the study of Architecture. In the college and technical school it is used to some extent, but not in the same proportion to its use in sculpture. In sculpture it is almost compulsory, but in Architecture and other designing work it is easier to copy than to interpret individually what is visualized in the object studied.

The model in a sculpture class is the same for all pupils, but each one does not see all the curves, shadows, or action.

I have told you in former letters that it is a great help to the young as well as the older draftsman to go to the building where he may see the units put together, the methods used in erection and securing materials in place. More knowledge will be gained in one hour through visualizing the work at the building than weeks of study from printed details without seeing the actual work shown by those details.

Without seeing how can one put upon paper a drawing of a certain object? You are trying to put upon paper for the eye to see something that your eye has not seen.

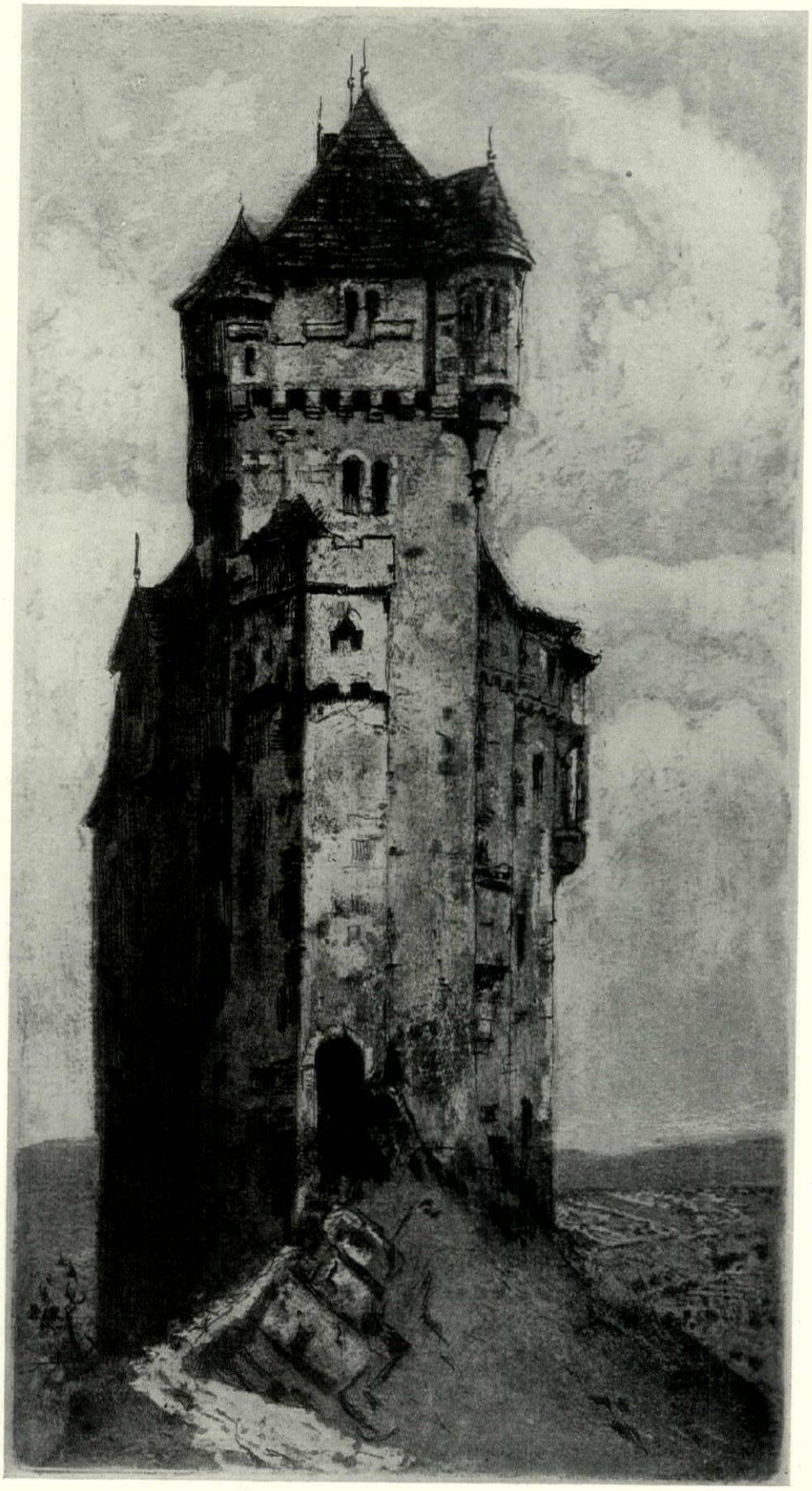
Study through vision is being advanced in all branches of work in the schools and colleges of our country by means of the moving picture, but a great deal more can be done along this line in our own profession. Each draftsman can do a great deal for himself through this method of study if he will use a little of his spare time in watching the construction of a building. Look at the stone before it is set, watch this stone until it is hoisted and set in position. This may seem an unnecessary method of study, but a great deal can be learned in this way.

It has been very truthfully said that one can never make another see or feel that which he himself has never seen or felt.

Sincerely, YOUR UNCLE.

CHAMBERLAIN ETCHINGS EXHIBITED

SAMUEL CHAMBERLAIN, whose etchings, drypoints, lithographs, and sketches are familiar to readers of PENCIL POINTS and other architectural magazines, has been holding an exhibition of his work at the Schwartz Galleries in New York during the last two weeks of October. Other exhibitions of his prints are to be held this fall in Boston and other cities.



FROM A COLORED ETCHING BY STUART F. BALL

CASTLE LICHTENSTEIN, UPPER AUSTRIA

EFFLORESCENCE OF MASONRY

By W. F. Lockhardt

District Structural Engineer, Portland Cement Association

One of the recurring minor annoyances of the architectural profession is the "blooming" or efflorescence of masonry. It is particularly conspicuous on dark colored surfaces and manifests itself most frequently during or immediately after the wet spring weather. While ordinarily harmless and in no way indicative of either structural defect or carelessness on the architect's part, its outstanding character frequently causes the owner considerable worry and leads to a demand for an explanation.

Technologic Paper No. 349 recently issued by the United States Bureau of Standards reporting on an investigation of the physical properties of limestone states on page 540:

> "Efflorescence is a growth of crystals on the surface and in the pores of the masonry where a salt solution evaporates. The solvent carrying the salt is probably always water. The source of the salt may be varied but in most cases it is leached from the masonry walls by water as it slowly percolates through the pores.
>
> "No building material is entirely free from water-soluble salts and the small amounts of such which usually appear in chemical analyses as a few tenths of one per cent., are sufficient when leached out and concentrated at some point on the surface to cause efflorescence."

It will be noted that all masonry materials, natural stone, brick, concrete, etc., are subject to occurrences of efflorescence. Knowledge of methods of prevention or control of efflorescence is not complete. The amount and character of the deposits varies widely, apparently depending on the nature of the soluble materials and atmospheric conditions. The deposit may or may not be soluble. When soluble, it may or may not be completely washed off by rain.

The clays from which some brick are burned contain certain chemical elements which are soluble and in a period of wet weather such as prevails during the spring season in northern latitudes, this dissolved material is carried to the face of the brick by evaporation and deposited there in the form of the white powder so generally seen. Some brick makers have been able to reduce efflorescence, where the clay has been at fault, by adding to the clay certain chemicals which will combine with and "fix" (render insoluble) the compounds which are believed to be responsible for the efflorescence.

In some cases efflorescence can be traced to the mortar and is probably due as much as anything in these cases, to the use of dirty sand or poorly graded sand which makes the mortar porous.

Stucco applied during cool or wet weather will also show "blooming" in some instances. When the stucco is first applied to the wall there are likely to be a great many infinitely fine voids in the stucco mortar, the number and extent of these voids depending on the mix, the grading of the aggregate, amount of water used, absorption of the base, and so on. In hot weather the setting action of the cement and the development of the cement compounds takes place very rapidly, so that with proper curing these minute voids are soon filled with cement crystals. The stucco will then be substantially water-tight and there will be little or no efflorescence.

On the other hand, when the stucco is applied during a period of low temperatures the setting action takes place very slowly, the stucco for a time retains a slightly porous character and the evaporation draws to the surface dissolved material which is deposited in the form of efflorescence.

This is soon washed away by the ordinary rain storms, which, by helping to cure the stucco, further the hydration of the cement and the closing of the pores; so that while stuccoes which are allowed to dry out soon after application are found to have a high absorption, if properly cured they will be found nearly waterproof after the lapse of a few months.

In the case of light efflorescence it may also be washed off a brick wall by summer rains or, if particularly objectionable, can be removed by the application of dilute muriatic acid providing the wall is well washed down afterward. This also applies to stucco.

While the recurrence of efflorescence in stucco is rare, it usually can be prevented the same as with brick work—by sealing the wall with a colorless waterproofing compound.

THE ARCHITECTURAL CLUB OF LONG BEACH, CALIFORNIA

The Club sponsored an architectural competition for the design of a five-room residence for A. F. Funderburk Corporation, and many interesting solutions of the problem were turned in and exhibited at the Pacific Southwest Exposition. The competition carried a first prize of $250, second prize of $100, and a third prize of $25 with three honorable mentions. The competition was opened to all architects or draftsmen and was won by a young Japanese boy from Santa Monica.

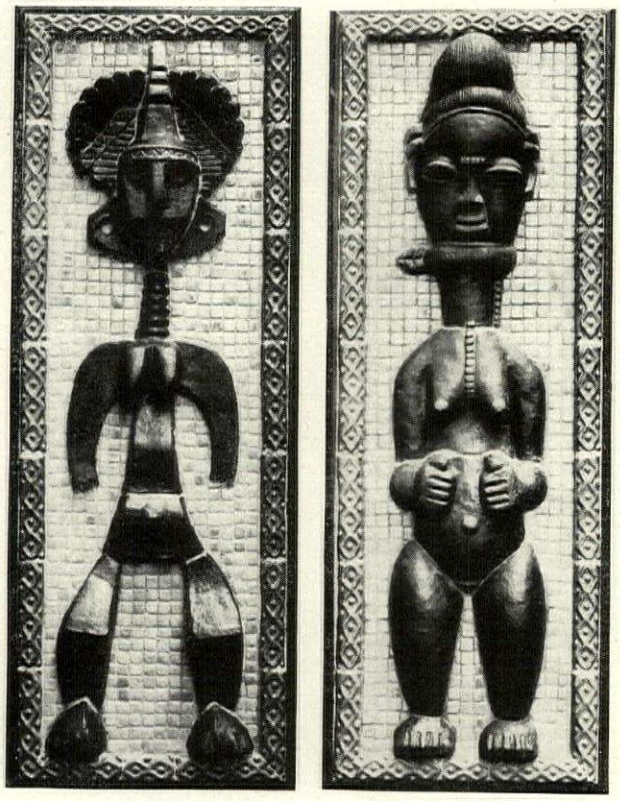
An extensive display of the work of the various members of the Club was exhibited in a special booth at the Pacific Southwest Exposition, held during the month of August at Long Beach, which included renderings, measured drawings, and photographs of executed work from the various offices represented in the Club. Considerable favorable comment was given to this exhibit by all who chanced to study it.

Various trips are planned for the winter season to certain manufacturing plants and other points of interest as was done last winter and spring. These trips include visits to terra cotta and tile plants, cement plants, iron works, paint factories, etc., and have proved exceedingly interesting as well as instructive.

ARCHITECTS DISCUSS EXPOSITION PLANS

A subcommittee of the general exposition committee of the Architectural and Allied Arts Exposition (April 15-27, 1929), representing the building trades and the Architectural League of New York, met this week at the Architectural League House, 105 West 40th St., New York City, to consider participation in the exposition by the building interests for an educational exhibit. Plans were discussed as to the presentation of an exhibition of actual building construction, including an exhibition of a group of buildings now under construction in Manhattan. Representatives of the Building Congress expressed a desire to cooperate to the fullest extent and decided to provide one of the finest building construction exhibits.

Those present were Harvey Wiley Corbett, chairman of the exposition committee; Henry C. Turner of the Turner Construction Co.; Col. Wm. A. Starrett; Ely Jacques Kahn; Raymond M. Hood; Julian Clarence Levi; Charles H. Green; and Walter W. Sweatt.



TERRA COTTA NEGROID FIGURES

Modelled by Walter Suter under the supervision of J. H. D. Allen.

THE TWO FIGURES shown above were executed for a frieze in the Barnes Foundation, an art gallery for modern art in Philadelphia, of which Paul Cret is the Architect. These examples of an adaptation of the Art of Africa to American Architecture are pastel black on a field of red glazed mosaic, with a border of golden buff and light green. They were exhibited last month in New York by the Enfield Pottery and Tile Works at the Metropolitan Museum of Art, at the International Exhibition of Ceramic Art. Each of the panels is approximately 15" x 43½".

SMALL SCULPTURE COMPETITION

THE FIFTH ANNUAL COMPETITION for prizes for sculpture using white soap as a medium has been announced by the National Small Sculpture Committee. In the professional class, four prizes are offered by the Proctor & Gamble Company, in cooperation with the Committee, for the purpose of increasing the interest in the carving of small sculptures using white soap as a medium. The competition will be augmented by another competition for amateurs in which thirty-six prizes are offered. Entries will be received after February 1, 1929, but must be delivered to the National Small Sculpture Committee, 80 East Eleventh Street, New York, not later than May 1, 1929, the closing date of the competition. Further information and a copy of the program may be had upon application to the Committee.

An exhibition of the entire collection of prize winning and other accepted sculptures will be opened to the public during June, 1929, in New York, at a place to be selected by the Committee. The Jury of Award will consist of the following sculptors: Leo Lentelli, Gutzon Borglum, Lorado Taft, C. J. Barnhorn, and Harriet W. Frishmuth; also George E. Ball of the Gorham Company; R. Guy Cowan of the Cowan Potteries; Dr. Gustave Straubenmuller, Asst. Supt. of Schools, New York; Alon Bement, Director of the Art Center, and Charles Dana Gibson, Artist.

THE NEW YORK ARCHITECTURAL CLUB TENNIS TOURNAMENT

GEORGE KAYSER, of the office of James Gamble Rogers, has again won the William Adams Delano Cup and as third time winner he now becomes the permanent owner of the trophy. The cup was presented to him at a dinner held in the club rooms at 118 East 42nd St., on October 24th. Medals were awarded to winners in the other matches which resulted as follows:

Semifinal Matches—Single:	
Kayser vs. Moore	6-0, 6-0
McKie vs. Folger	6-2, 8-6
Final Match:	
Kayser vs. McKie	6-2, 2-6, 7-5, 6-3
Other Matches:	
McKie vs. Spooner	6-2, 11-9
Folger vs. Lewis	6-3, 6-0
Folger vs. Deimel	6-3, 6-0
Finals Consolation:	
A. V. Ferro vs. J. Garry	6-2, 4-6, 6-3
Finals Doubles:	
G. B. Kayser & McBurney vs. J. Folger & H. M. Barone	6-2, 6-2

The Club has under consideration the possibility of acquiring space upon the roof of a building large enough for a tennis court, which will be located near the club rooms. No definite plans for the rental of proper space have yet been made.

THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

THE FIRST ANNUAL CONVENTION of the State Association of California Architects was held at the Clift Hotel, San Francisco, on October 5th.

The organization was formed under the guiding hand of the California members of the American Institute of Architects. The intention is to include in the membership as many as possible of the 1,200 registered architects of the state. The Executive Board consists of A. M. Edelman, Chairman; Albert J. Evers, Vice Chairman; William I. Garren, Secretary-Treasurer; Nat Piper, Assistant Secretary-Treasurer; John C. Austin; Myron Hunt; Mark T. Jorgensen; Charles F. B. Booth; and Albert H. Walker.

Delegations of architects came from all of the principal cities of the state. A big delegation came from Los Angeles where the Chairman of the Association, A. M. Edelman, resides.

PHILADELPHIA ARCHITECTURAL EXHIBITION

THE THIRTY-FIRST ANNUAL JOINT EXHIBITION of the Philadelphia Chapter of The American Institute of Architects and the T Square Club of Philadelphia opened on Thursday, October 25th, at the Galleries of the Art Club, Broad and Chancellor Streets, Philadelphia.

A CORRECTION

ON PAGE 91 of the October issue in the advertisement for The Nailcrete Corporation the caption under the building illustrated should read as follows: Sheridan and Grace Building, Chicago—B. Leo Steif and Company, Architects —Avery Brundage and Company, General Contractor.

A GROUP FROM THE ARCHITECTS' LEAGUE OF NORTHERN NEW JERSEY

Seated left to right—P. P. Skvarla, B. F. McGuire, president, Harry Lucht, secretary-treasurer, C. H. Tabor, George Willaredt, E. F. Washburn, Harold E. Paddon. Standing left to right—H. O. Hamilton, Joseph Pirrone, R. B. Wright, Harold A. Anderson, A. J. McCarthy, P. J. Plavier, Carl Mettberg, L. J. Latzko, George W. Stephenson, C. H. A. Mueller, A. L. Vegliante.

ST. LOUIS ARCHITECTURAL BOWLING LEAGUE

THE ST. LOUIS ARCHITECTURAL Bowling League is now in full swing, and the pin crashers are beginning to show their wares.

It seems as though some of the boys eat raw meat for a few days before league night, the way they go out after the maples.

The league has increased from a six to an eight team league this season, and every one is a fighting team. Therefore we expect some very keen competition for high honors this season.

Team Standings.

	Won	Lost
Inky Racers	12	6
Brussel & Viterbo	12	6
Board of Education	10	8
Gargoyles	9	9
St. Louis Bank Bldg. & Equip. Co.	9	9
Tan Gents	8	10
Maritz & Young	7	11
Egg & Darts	5	13

Season High Scores.

Team High 3 Games—Gargoyles	2551
Team High Single Game—Gargoyles	951
Individual High 3 Games—Macy (Tan Gents)	613
Individual High Single Game—Macy (Tan Gents)	248

THUMB TACK CLUB OF DETROIT

PLANS FOR THE Sixth Annual Architectural Exhibition of the Thumb Tack Club of Detroit have been formulated and what promises to be the most successful exposition ever known to the Club will take place in the New Detroit Institute of Arts, December 3rd to 9th inclusive. Interest in the coming exhibition surpasses greatly all other years and by all present indications the display will rank as one of the most outstanding ever held.

Work shown will not be limited to local exhibitors and an invitation is extended to all architects to submit their finest work. All further information and entry blanks may be secured from the Club whose exhibition headquarters are established at 615 Stevens Building, Detroit, Michigan.

The Club extends to all who are interested in Architecture and the Allied Arts an invitation to attend on the dates mentioned above.

In connection with the exhibition this year, the Annual year book will be published as has been the practice of the past.

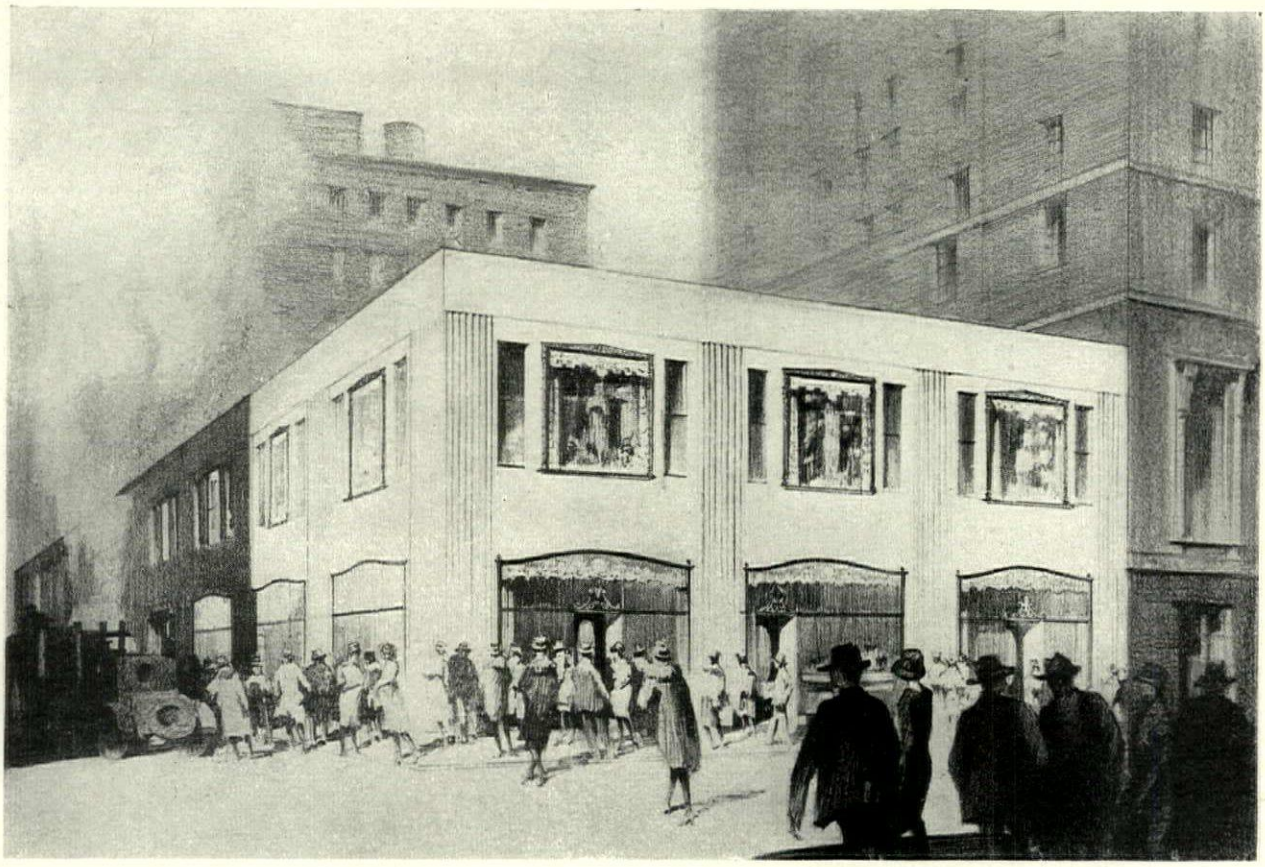
DETROIT ARCHITECTURAL BOWLING LEAGUE

FOUR WEEKS of bowling finds the teams quite evenly matched, although it is possible that some one team may suddenly take a flying start. Meanwhile we are all having plenty of good fun and fellowship.

The standings of the teams at the time of going to press are:

	Won	Lost
Donaldson & Meier	9	3
McGrath & Dohmen	9	3
Janke, Venman & Krecke	8	4
Smith, Hinchman & Grylls	6	6
Van Leyen, Schilling & Keough	6	6
Albert Kahn	6	6
Frank H. Nygren	6	6
Weston & Ellington	4	8
Louis Kamper	3	9
Malcomson & Higginbotham	3	9

High individual — 1 game R. Fraser (F. H. N.)—247
High individual — 3 games Lindeman (J. V. K.)—633
High team — 1 game — McGrath & Dohmen— 939
High team — 3 games — Albert Kahn —2635



NORTH GERMAN LLOYD BUILDING, CHICAGO—CHARCOAL AND CRAYON DRAWING BY JOHN R. PETTER

HOLABIRD AND ROOT, ARCHITECTS

LIGHT PROTECTION—A NEW DEVELOPMENT

MODERN BUILDINGS, housing modern commercial activities, demand modern accessories. It is not enough to possess the advantages of yesterday; improvements must be made today; steps forward must be taken.

Thus, in the field of lighting the emergency or auxiliary lighting plant has made its advent. It has been tried, tested, and proved in a number of prominent theatres and motion picture houses and has been found to be ideal "protection" against the dangers of sudden darkness.

As is all too well known, the most trustworthy current supply will at times fail—due to any one of a number of reasons. In case of fire the lights are generally quick to go out. But when an auxiliary lighting system is on the job, such emergencies are met, darkness is avoided, and panic and attendant horrors are often prevented.

It will readily be seen, therefore, that the emergency lighting plant is valuable in theatres, motion picture houses, public buildings, hospitals, railway stations, subways, and a score of other structures where it is imperative that constant uninterrupted lighting service be maintained.

Such a plant has recently been placed on the market. This plant is designed to care for all possible conditions and requirements, irrespective of the type of building in which it is installed. When the regular source of power fails, it instantly and automatically takes over the load and maintains the service until the regular service is resumed even though it should be out for several hours.

The essential elements of the new system are a motor generator set, heavy duty storage batteries, and control apparatus. Usually the system is connected only to an emergency lighting circuit, for instance, in the case of a theatre, to the exit lights, or a series of house lights if desired, and often to the motion picture projector. This, however, is optional, as the entire load may be carried if desired.

The emergency circuit is connected in normal operation to the regular power supply through the automatic control apparatus which is a part of the new system. Thus normally all lights are on the regular circuit. If the normal current supply is broken, the automatic control apparatus instantly cuts in the storage battery or the emergency circuit and the lights function as usual. So quick is this cut over that it is barely discernible and, in fact, will not be recognized by an audience.

The storage batteries are of sufficient capacity to carry the desired load for several hours at least. This of course varies with the installation. The motor generator keeps the batteries at full charge at all times. This may be connected by an automatic time switch to operate at predetermined intervals, thus eliminating the human element, or it may be operated by an attendant as often as necessary.

The control apparatus is completely automatic and is provided with a signal system which tells at a glance whether the regular power supply is carrying the emergency lights or if the battery is cut in. An indicator shows the condition of the battery at all times. The entire system permits quick and dependable inspection and is instantly discernible if any part is not funtioning normally.

The whole system may be quickly and easily installed as it is very compact and requires but small space. In new buildings usually a convenient location in the basement is provided but in old buildings it may be installed in any place where space and accessibility permit.

ANNUAL RED CROSS DRIVE

THE ARCHITECTURAL PROFESSION in New York City again this year is cooperating actively with the American Red Cross in its Roll Call membership appeal, which opens annually on Armistice Day for the support of its extensive metropolitan welfare and relief and public health program.

Mr. William Harmon Beers of 333 Fourth Avenue, New York City, again heads the activities as volunteer chairman of the special group and will follow essentially the same plan of intensive effort which brought such generous response from the personnel of the field under his chairmanship in the 1927 Roll Call. A committee of architects will cooperate with Mr. Beers to facilitate the Red Cross appeal.

This group is one of approximately 175 now being formed under the Roll Call plan of committee organization of the entire city. Each group, industrial, mercantile, or professional, will be directed as in the past by a representative leader in that field, serving as volunteer chairman, many of whom have already served in the same capacity in earlier Roll Calls.

THUMB TACK CLUB ATELIER

THE THUMB TACK CLUB of Detroit formally opened its new atelier quarters at 8 Jefferson Avenue East at a smoker given Thursday evening, September 20th. The new Thumb Tack Club atelier is the successor to the Atelier Derrick which, for the last four years, has been meeting in the office of Robert O. Derrick, and has in that time become one of the foremost ateliers of the Beaux-Arts Institute of Design in the country. Now in their own quarters, under the auspices of the Thumb Tack Club, and with much interest and assistance being shown by the leading architects and architectural organizations in the city, the atelier has become an important factor in the promotion of good design among the younger members of the architectural profession in Detroit.

GUY LOWELL MEMORIAL COMPETITION

THE GUY LOWELL MEMORIAL COMPETITION in architecture will be held on the first Saturday and Sunday in February, 1929. The competition is open to citizens of the United States of good character, who are between the ages of twenty-one and thirty-one, who have had at least three years' of office experience. Competitors may prepare their drawings wherever conditions conform to the requirements of the committee in charge, but these drawings must be sent to Boston for judgment.

The value of the scholarship, which is given in memory of Guy Lowell, is represented by an annual award of $1,000 to assist draftsmen and students in schools of architecture with three years or more of office experience, to benefit by six months' travel in foreign countries. The scholarship is under the direction of a managing committee of three, composed of the Chairman of the Committee of Education of the Beaux-Arts Institute of Design, the Head of the Department of Architecture at the Massachusetts Institute of Technology, and a practicing Architect in Boston.

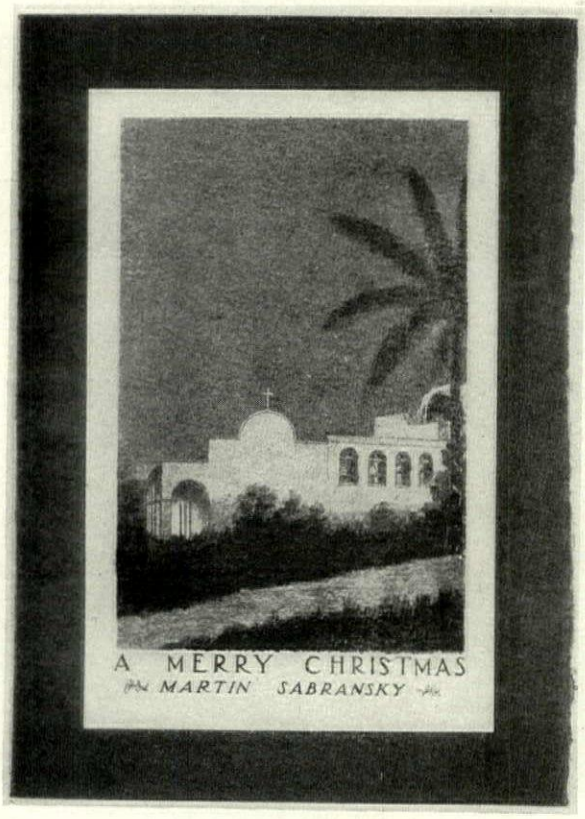
All questions and applications should be addressed to Mr. H. P. Richmond, 12 West Street, Boston, Mass., so that they will be received by December 24th.

STORE BUILDING IN CHICAGO RENDERED IN CHARCOAL AND CRAYON, BY JOHN R. PETTER

HOLABIRD AND ROOT, ARCHITECTS

A line engraving printed in black on a pale yellow paper and water-colored with red, yellow and blue. Made by John Leland Benson.

A line engraving made from a pen and ink drawing, printed on a cream folder. The original card, by John Leland Benson, was silhouetted at the top.



A halftone engraving made from a pencil drawing by Martin Sabransky, printed on a cream paper and pasted on a dark green folder.

An orange paper flecked with gold makes a most effective background for this line engraving printed in black ink. Designed by Paul H. Harbach.

NOW AGAIN COMES THE QUESTION OF CHRISTMAS CARDS

Block print on a tan hand-made silk paper pasted on an orange hand-made paper, sent out by Orrin and June Stone.

This line plate, made from the drawing by R. C. Dean, was printed on a tan card in dark brown ink.

Block print in five colors by J. Byers Hays.

A linoleum block print by J. L. Benson.

THE EXAMPLES ILLUSTRATED OFFER SOME INTERESTING SUGGESTIONS

This department conducts four competitions each month. A prize of $10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the fifteenth of the month preceding the publication date in order to be eligible for that month's competition. Material received after the closing date is entered in the following month's competition.

THE PRIZES this month have been awarded as follows:

Class I—Stanley C. Ruse of Detroit.
Class II—William P. Dawson of Los Angeles, Cal.
Class III—Addison Penfold of New York.
Class IV—No Award.

In sending in his cartoon which is reproduced on page 750, Mr. Penfold sent along the following description:

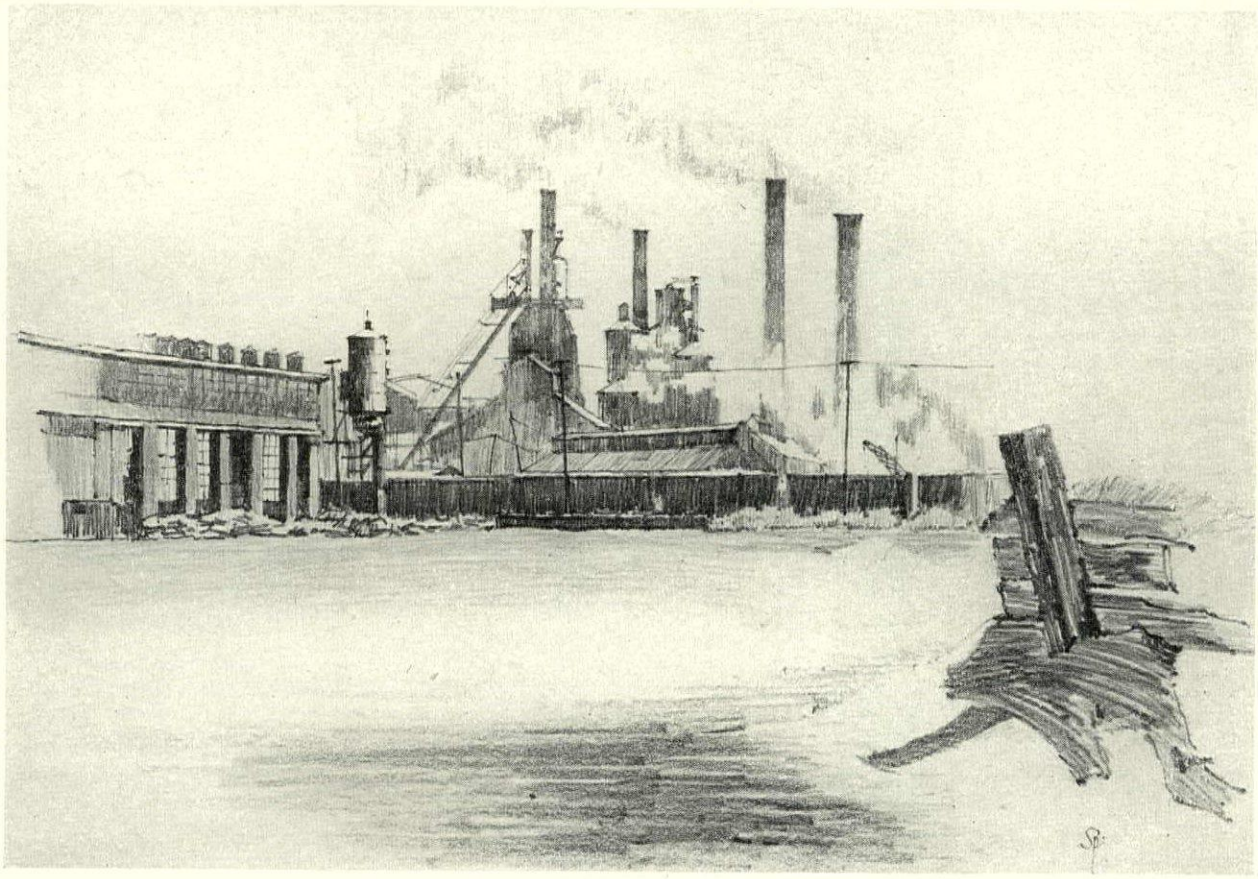
The picture "God's Gift to Architecture" happened this way: A bunch of the boys were whooping it up in Warren and Wetmore's drafting room one hot afternoon this summer and decided it would be a good idea to have a real old-fashioned outing. More work for Penfold.

The necessary arrangements being made, the gang loaded up a bus and some cars and spread themselves over the grounds at Karatsonyi's Hotel, Glenwood Landing, Long Island, on September 22nd. The feature of the day was a baseball game in which the married men covered themselves with glory (and dust). The evening was devoted to consuming a large sea-food dinner. No casualties were reported and the outing was made a huge success largely through the liberal contribution of Mr. Whitney Warren to whom the boys feel extremely grateful.

CONCOURS EXTRAORDINAIRE!!

WE WISH TO remind our readers of the *concours extraordinaire* that is being conducted by this department. A complete program for a *Competition for a House-Party Bungalow* was published in the October issue. If any of the readers of this department missed this announcement let him not despair! There is still time to draw up your plans of what a *House-Party Bungalow* should be. Drawings are due at this office not later than 5 P. M. on Thursday, November 15, 1928. If you haven't a copy of the program write for one now!

The editors of this department will be glad to hear from competitors giving their ideas as to what prizes would be suitable. A list of such suggestions will be turned over to the *Jury of Award* and doubtless their decisions as to the prizes will be determined through this means.



THE BLAST FURNACE—PENCIL DRAWING BY STANLEY C. RUSE, OF DETROIT, MICH.

(PRIZE—*Class One—October Competition*)

UNOFFICIAL MINUTES OF THE MEETING OF THE LOS ANGELES CHAPTER A. I. A.

By William P. Dawson

(PRIZE—*Class Two—October Competition*)

The Tuesday of Tuesdays was with us at last
How long we had waited—the time went so fast—
When we could journey far down by the Sea
And partake of a banquet, out under a tree.

The Institute banquet and all it implies
(And Rover and Pussy and one or two flies)
Plus a Speaker of Note, spreading wisdom and lore,
As to *Motif Moderne*, all over the floor.

The *Motif Moderne*, please let me explain
Is the excuse we now have for making things plain,
To dispense with all feathers, ruffles and frill
On buildings only. Our Still is still a Still.

How quickly our Architects grasp a new thought
Is shown by the number of dinners they bought
With utmost abandon, invited to dine
They spread twenty dinners, to feed twenty-nine.

To completely enjoy it the Golfers had played
From morn until evening, big appetites made.
They were ready at sundown, not one minute late
For a meal called at six—which was eaten at eight.

No pusher of pencils can ever be happy
Without plenty of extras, so let's make it snappy.
And still there were some who reared up their backs
When volume was cut, with an increase of tax.

But still what is food, when we've come down to learn—
Artists don't need it, their souls simply yearn
With a thirst for pure knowledge, we can't hardly wait
For the speaker to speech-make, it's just simply fate.

What's this, no Speaker? My God, what a crime,
Which causes Il Presidente to burst into rhyme
On a subject not modern—it's true by the clock—
Forsooth, on the raising of Pedigreed stock.

What this one and that one is doing—and how!
And the new one expected, we hope it's a Wow

"MAISON DE MONTCALM, QUEBEC"—ETCHING BY W. F. G. GODFREY, OF TORONTO

"IN TÜBINGEN"—PENCIL SKETCH BY ALAN C. DAVOLL

And words kept on coming right thru the old fog
The fire is low, boys—dig up a big log.

Then general discussion of what we could do
If we tore down all buildings and built them up new,
How much better if things were not as they are
The fog's getting thicker and the world seems afar.

Some talked at great length, to make buildings higher
A clever ruse I'm sure, to get nearer the fire.
Another talked traffic, which started a bout
Till another suggested to rub them all out.

With the question, thus settled and out of the way
The boys then decided, enough for one day.
So on the way home to make things complete
Having paid for one meal, we got something to eat.

MODERN ARCHITECTURE

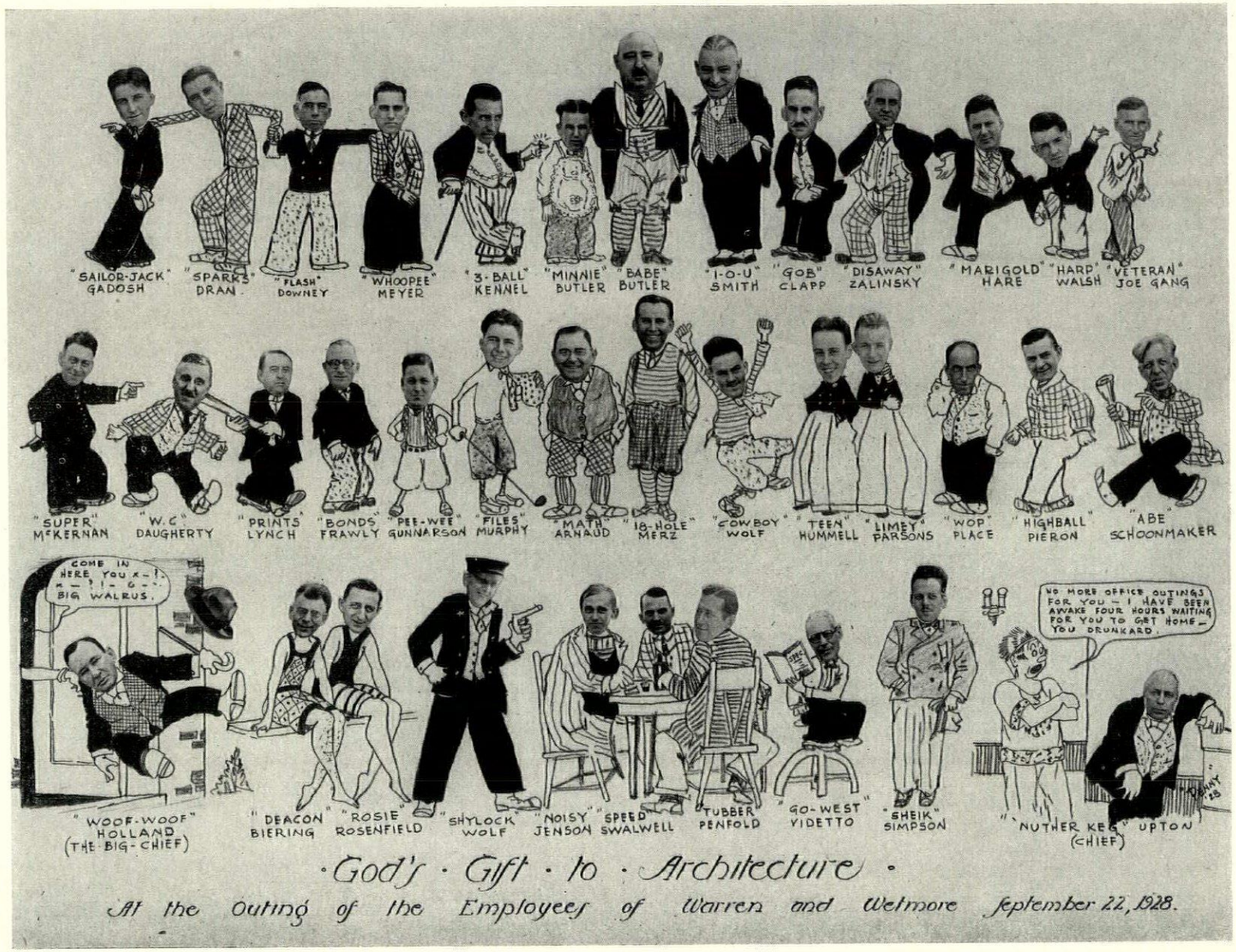
By H. A. Kennison,
of Downers Grove, Illinois

This Modern Style is best achieved
When in majestic grace conceived;
Details with due thought foreseen,
A gigantic mass, withal serene.

From rock-bound caisson to pinnacle wrot,
Expressive of the modern thought,
To ancient styles no concession,
Distinctive profile the main impression.

Essentially placed the fenestration
And when wont is lost to view,
Artful use and adaptation,
Adjacent materials of similar hue.

Recessions in the face of wall
Soften the lines at termination,
Ornament—when used at all—
Significant in its moderation.



At the Outing of the Employees of Warren and Wetmore, Architects of New York—Cartoon Made by Addison Penfold.

(See text on page 748)

(Prize—*Class Three—October Competition*)

THESE CHILDREN NEED HOMES

ELLEN

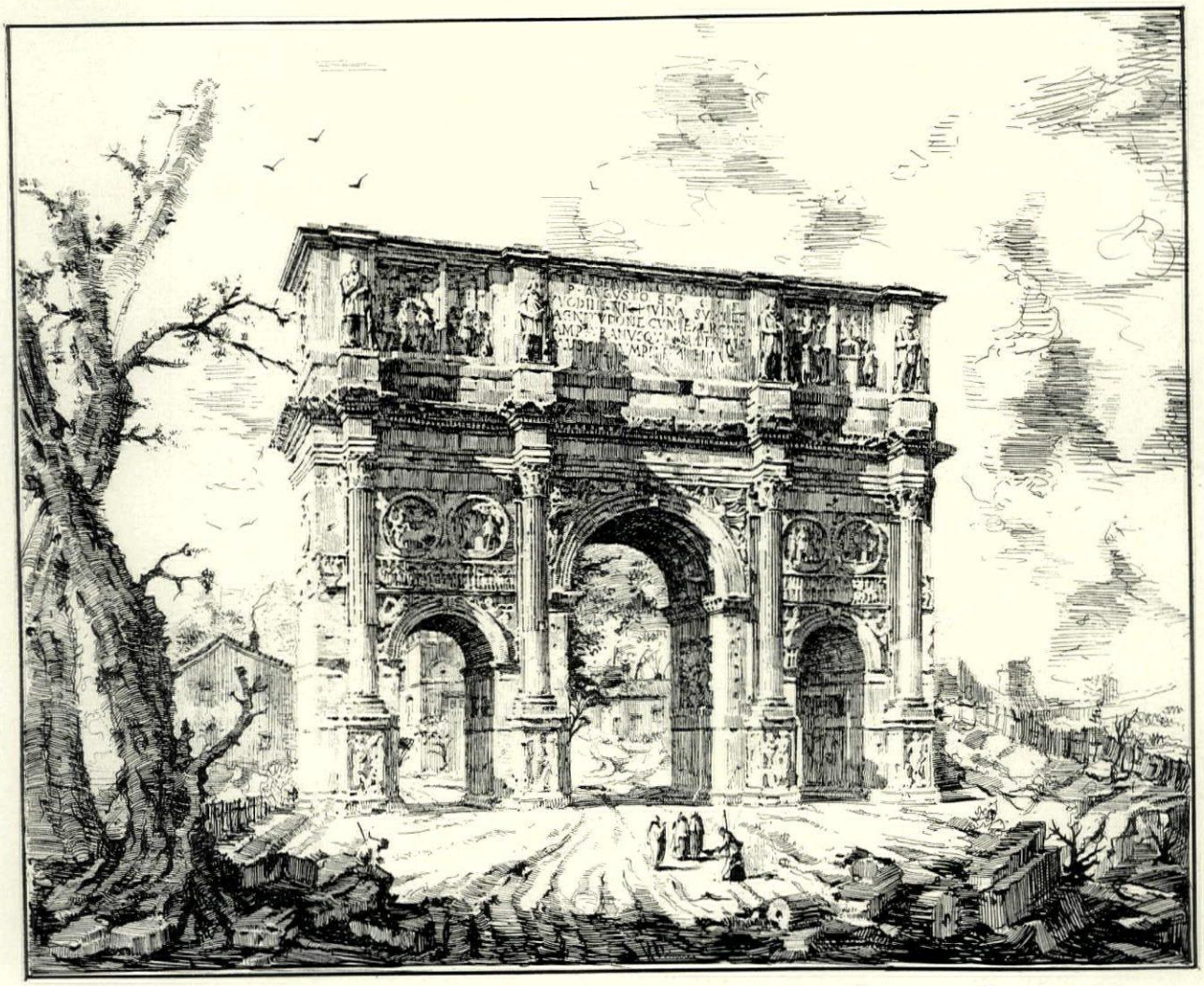
ELLEN AND STEPHEN need homes and we are presenting their brief stories and pictures in the hope that some one of our readers is looking for a little child to take into his home. Through this department we have been able to secure good homes for a number of children and we are most anxious that the little girl and boy whose pictures are shown here will be equally fortunate. Let it be explained that legal adoption is not necessary if those making a place for these children in their homes do not wish to take this step.

STEPHEN

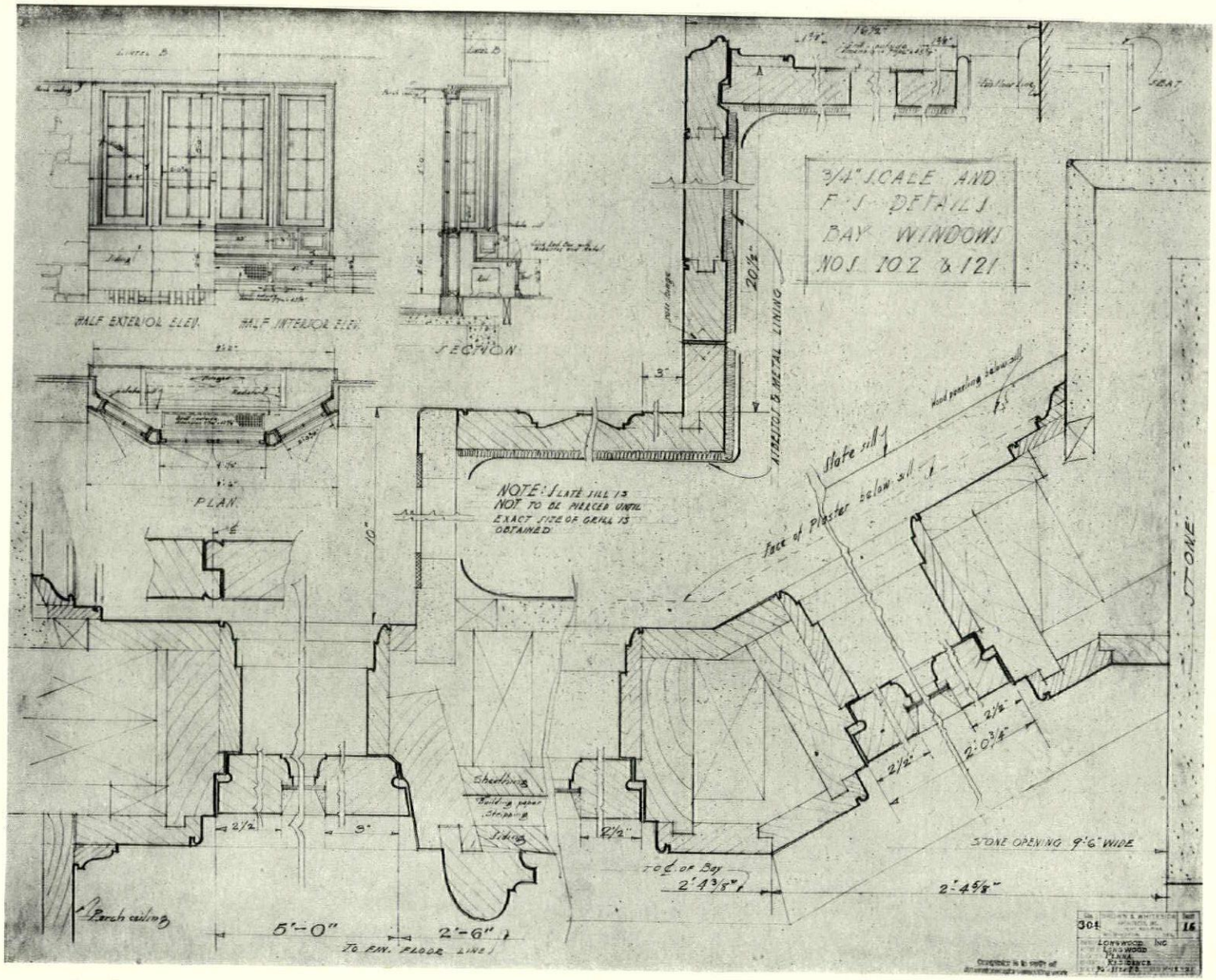
Ellen is slender and tall for her eleven years, with a quiet, refined manner. She is an honest, affectionate little girl and once had a pet dog of which she still speaks. She is of Protestant religion and American parentage.

Stephen is a nice, dark-eyed boy of nine years with a pleasing manner. He has only one defect and that is in his left arm which was dislocated at birth and was never attended to. He has partial use of the arm and the defect does not detract from his appearance.

Complete information regarding these children, and lots of others, can be secured by addressing *Miss Sophie Van S. Theis, State Charities Aid Association, 22nd Street and 4th Avenue, New York, N. Y.*



ARCH OF CONSTANTINE—DRAWN BY MICHAEL BALTEKAL-GOODMAN, OF BERKELEY, CALIFORNIA



DETAILS OF CONSTRUCTION—BAY WINDOW, RESIDENCE AT LONGWOOD, PA., FOR LONGWOOD, INC.

BROWN AND WHITESIDE, ARCHITECTS, WILMINGTON, DELAWARE

THE SPECIFICATION DESK

A Department for the Specification Writer

SPECIFICATION WRITING IN SMALLER OFFICES

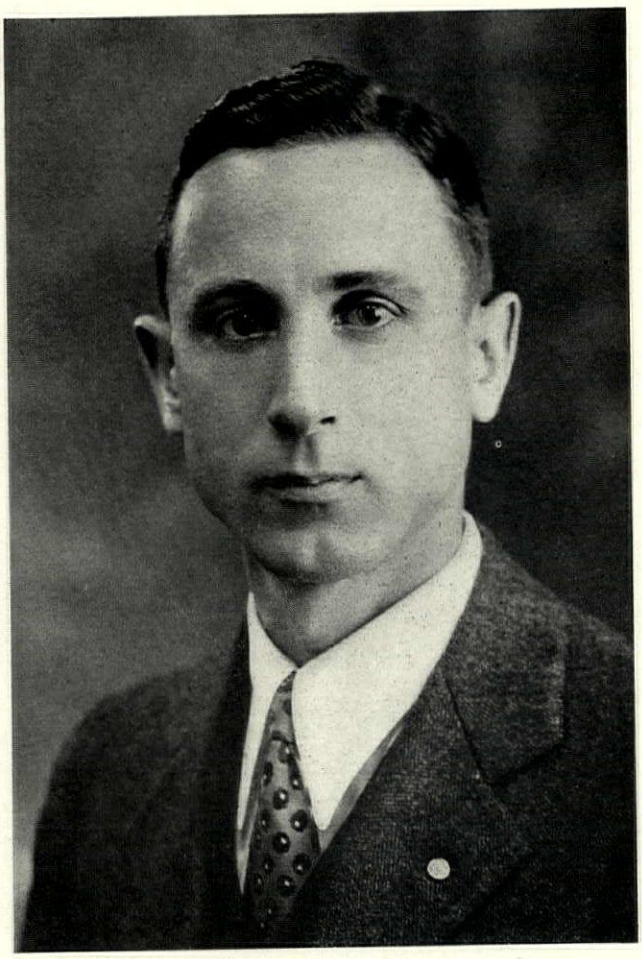
By Alger W. Luckham

EDITOR'S NOTE:—*Mr. Luckham, who for a number of years was connected with the organization of George D. Mason and Company of Detroit, has recently joined the staff of Robert O. Derrick, Inc. As formerly, along with his regular work, Mr. Luckham will also prepare specifications for other offices located in the vicinity of Detroit.*

TO BE ABREAST of the developments in architecture and to cope with present-day conditions relating to building, it is assumed that even the smaller offices feel the need of some organized methods in the preparation of specifications. While the solutions of the problem may be varied each must provide for the work being done well and at the same time economically. Therefore in this article the plan set forth combines, with specification writing, work closely allied to it yet not always considered under that heading.

Naturally under such a plan the extent of duties will vary with the procedure employed in different offices and must be studied with relation to the present organization, the nature of the practice and the volume of work in each case. Consequently the plan herein outlined is made sufficiently broad in its scope to permit of modifications as conditions may require. The general grouping is as follows:

1. PRELIMINARY—
   (a) Preliminary Schedule of Rooms
   (b) Specification outline and data for drafting room
   (c) Catalogue material and research
2. COMPILING—
   (a) Final Schedule of Rooms
   (b) Manuscript or dictation
   (c) Verifying final copy
3. BIDDING PERIOD—
   (a) List of Bidders
   (b) Bulletins
   (c) Guide prices of auxiliary items
   (d) Forms of proposals
   (e) Schedule of proposals
   (f) Check of alternates, substitutions and sub-contractors
4. CONTRACT STAGE—
   (a) Data for contract
   (b) Bond and insurance policy
   (c) Schedule of construction
5. CONSTRUCTION STAGE—
   (a) Samples for approval
   (b) Cement tests and steel inspection
   (c) Awards under allowances
   (d) Specifications for auxiliary items, prices, Owner's approval, and awards
   (e) Bulletins of changes, prices, Owner's approval, change or work orders
   (f) Shop drawings for special specification requirements
   (g) Check with Superintendent for records of underground work, notes of don'ts, etc.
6. FINAL—
   (a) Guarantees, etc.
   (b) Data for final settlement



ALGER W. LUCKHAM

Some of the points listed in the foregoing outline, such as the schedule of rooms, specification outline, information to engineers and forms of proposal, were described in the July issue of PENCIL POINTS and therefore are not taken up in detail in this article.

Under the preliminary group the items listed apply equally to both drawings and specifications. Preparation at this stage provides for the proper co-ordination of the two and thus establishes the line of demarcation between them. In connection with the specification outline should be included the division between architectural and mechanical specifications in the event that a mechanical

engineer is employed. It is assumed that the specification writer has general charge of catalogue material and the interviewing of material salesmen in obtaining data required for the drawings as well as in the assembly of information needed for specifications.

The second group provides for the customary work relating to specifications and necessary under almost any scheme which may be employed.

In the third group or bidding period the items listed, I feel, can best be cared for by the specification writer. Item (c) of this group is intended to include the obtaining of approximate prices of auxiliary work not included in the general proposal, but which are necessary if an estimate of the total cost is to be attempted with some degree of accuracy. Items (e) and (f) should at least be checked by the specification writer if a proper basis for proposal is to be established and accurate contract data assembled.

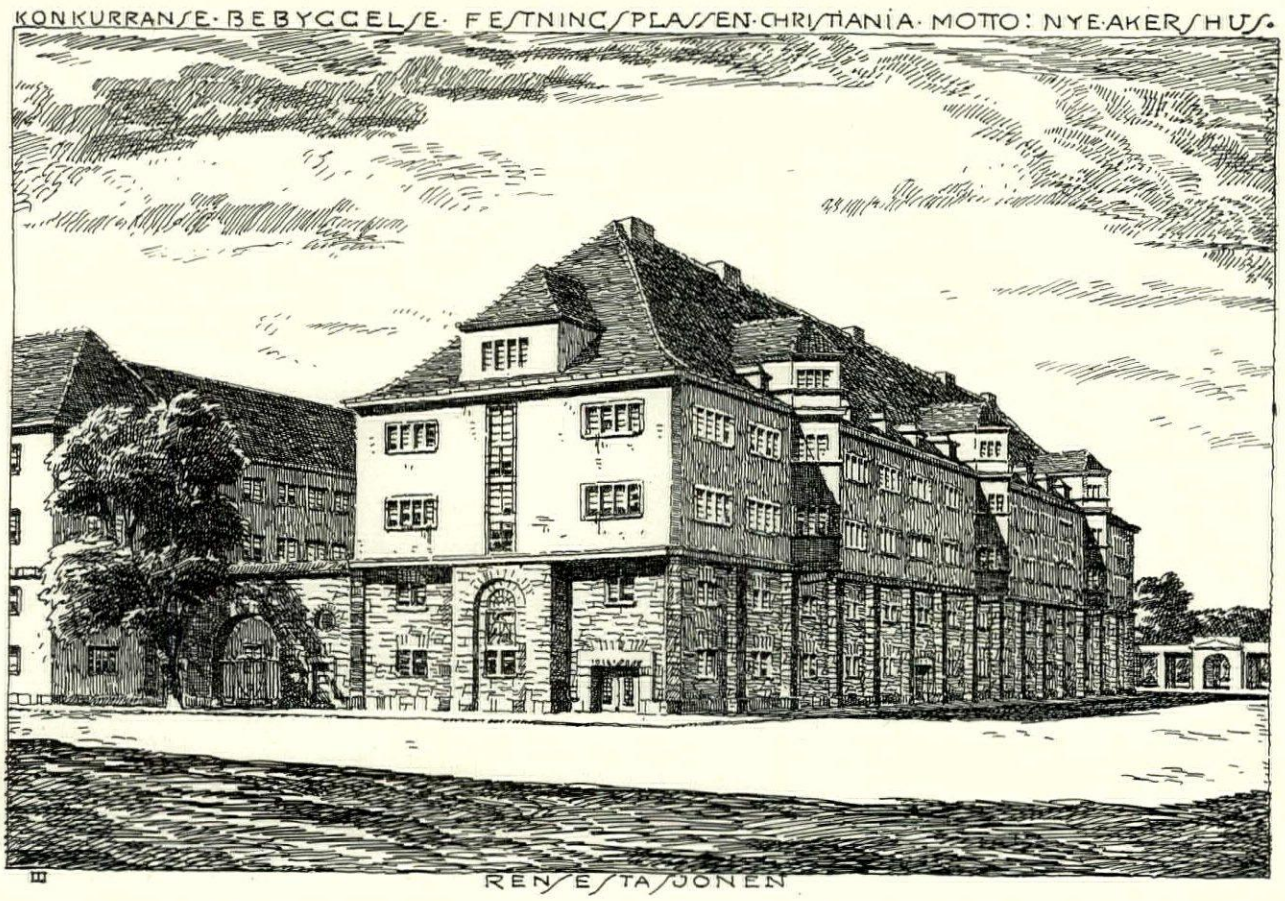
The fourth or contract stage may easily be classed with specifications and readily disposed of by one familiar with the requirements of the specifications. Very often the schedule of construction is not considered at the proper time unless it appears as the duty of someone in the regular course of events.

The fifth group contains a number of items which are seldom assigned to the specification writer, and as a rule are not given the required attention by anyone else. Items (c), (d) and (e) are well known trouble makers, particularly during the final settlment, if not given proper attention which includes the obtaining of the Owner's approval so that he may know the extent of his obligations at any stage of the construction. The work under Item (g) can be made to mean much to the office if properly developed and Superintendents caused to feel that their co-operation is not only desired but necessary for the good of all concerned. A list of "don'ts" for future work makes this valuable and well worth while.

After having observed many methods of producing specifications employed with varying degrees of success I am led to believe that such work, if assigned to one person along with work of a similar nature, may be more readily studied and properly organized. If the "follow-up" items are attended to in a systematic order by the man responsible for specifications he profits by the experience and also disposes of them in a minimum of time. There is thus a fair proportion of interesting work and the whole becomes less of a problem.

Satisfactory results may also be obtained through employing an independent specification writer outside of the organization as now practiced in certain large centers. This solution has certain advantages which I believe could best be presented in a separate article.

The average specification writer encourages criticism of the documents which he prepares, realizing that only in this way can he hope to be familiar with the best current practice of the various trades and manufacturers. In the same spirit I apply that thought to this article and should like to read comments or other articles in PENCIL POINTS dealing with the subject.



PEN-AND-INK DRAWING BY JOHN FINSETH

COMPETITION DESIGN FOR WATER PURIFICATION PLANT AT OSLO, NORWAY

Size of original, 23" x 13"

SERVICE DEPARTMENTS

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible.

Notices submitted for publication in these Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

Sanford J. Jacobson, Dept. of Arch. Eng'g., The State College of Washington, Pullman, Wash., has for sale copies of PENCIL POINTS for December and November 1924, and February 1927, in good condition, at 25 cents each.

Margaret H. McDowell, 175 Claremont Ave., New York, wants Volume 2, Nos. 1 and 3, and Volume 3, Nos. 1 and 4, of the *White Pine Series of Architectural Monographs.*

Prof. R. E. Lee, Clemson Agricultural College, A. & M. College of S. C., Clemson College, S. C., wants Volume 2, Nos. 1 and 3, and Volume 3, No. 1, of the *White Pine Series of Architectural Monographs.*

For Sale at a reasonable price, a ten-piece set of Alteneder drawing instruments in a leather plush-lined case. All in excellent condition. Apply to Mr. Alvan C. Chaney, 3409 29th St., N. W., Washington, D. C.—Phone Cleveland 4586J.

E. E. Dobbins, Boxley Bldg., Roanoke, Va., wants copies of PENCIL POINTS for June, July, and October 1924; June, Aug., and Sept. 1925; and June and November 1926.

Glenwood A. Deacon, care of Eubank & Caldwell, Inc., Roanoke, Va., wants a complete set of PENCIL POINTS from January to, and including, December 1926.

Carlu & Boyle, 424 Madison Avenue, New York, would like to obtain a copy of PENCIL POINTS for May 1926.

Edward C. Taylor, Jr., 4105 Walnut Avenue, Rognel Heights, Baltimore, Md., wants January, February, and March 1928 PENCIL POINTS.

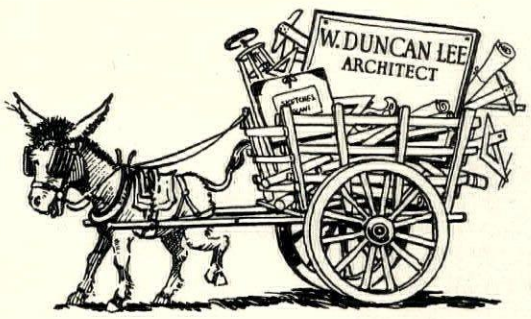
N. C. Mather, care of Thehord & Bushnell Co., 2424 So. Haflin Street, Chicago, Ill., wants to procure several copies of Volume 2, No. 3, and Volume 3, No. 1, of the *White Pine Series of Architectural Monographs.*

For Rent: Space for use of architect or draftsman at 19 West 44th Street, New York, N. Y. Use of drawing board and writing desk as well as necessary storage space if desired. Rental—$40.00 monthly. Box No. 559, care of PENCIL POINTS.

Lusby Simpson, 144 23rd Street, Jackson Heights, Long Island, has PENCIL POINTS for November 1922 and June 1926 for sale and would like to obtain December 1921, and February 1922.

Castro Fernandez Shaw, Architect, Principe de Vergara, 10, Madrid, Spain, wants a copy of April, 1925, PENCIL POINTS.

For sale: *Les Medailles de Concours d'Architecture de l'Ecole des Beaux Arts Nationale, 1909-1910; Fragments d'Architecture Antique, Vol. 1, H. D'Espouy; The New York County Court House,* Edited by the Court House Board; *Supplement Grand Prix de Rome d'Architecture 1904; The Georgian Period,* Measured Drawings of Colonial Work, Vols. 1-12. *School Architecture* by John J. Donovan; *Elements—L'Architecture Classique,* G. Gromort, 60 Planches, Aug. Vincent, Editeur; *Ecole Nationale Des Beaux Arts, Concours d'Architecture de l'Annee Scolaire, 1909-1910; Colonial Architecture for Those about to Build,* by Herbert C. Wise and Ferdinand Beidleman, Lippincot Co., Publishers; *Smaller Italian Villas and Farmhouses,* Guy Lowell; *Principles and Practices of Plumbing,* J. J. Cosgrove; *Church and Sunday School*



TO 210 E. Franklin Street

MOVING
October 1, 1928

FROM 708 Travelers Building

A CLEVER MOVING ANNOUNCEMENT BY AN ARCHITECT IN RICHMOND, VA.

THE MART (Continued)

Buildings, Burroughs; *Furniture of Olden Times*, Frances Clary Morse; *Vitruvius Ten Books on Architecture*, Morgan; *University Prints*—Series B; *Year Book*, New York Society of Architects, 1920-21, 1922; Architectural League Year Books, 1911, 1912, 1913, 1916, 1917, 1918, 1922, 1926; *White Pine Series*: Vol. II, Nos. 5 and 6; Vol. III, Nos. 1, 2, 3, 5, 6; Vol. IV, Nos. 1 and 2; Vol. VI, Nos. 1, 2, 3, 4, 5, 6; Vol. VII, Nos. 1, 2, 4, 6; Vol. VIII, Nos. 2, 3, 4; Vol. IX, Nos. 1, 2, 3, 4, 5. For further information regarding these books, write Box O. W. K., care of PENCIL POINTS.

PERSONALS

HARRY BENNETT, ARCHITECT, has moved to 4109 8th Street, N. W., Washington, D. C. He requests that manufacturers make note of this and make the change immediately.

LLOYD LERAINE PIKE, ARCHITECT, has moved to 222 Home Builders' Building, Phoenix, Ariz.

JUAN P. SAN MARTIN, ARCHITECT, Concepcion 10, esq. Delicias, altos, Vibora, Habana, Cuba, is interested in obtaining manufacturers' literature on decorative brick, colored cement and terra cotta.

MAX R. HORWITZ, Architectural student and draftsman, 3674 2nd Avenue, Los Angeles, Calif., would like to receive manufacturers' samples and catalogues.

C. K. BAYLIS, ARCHITECT, of Miami, Florida, has opened an office at 250 Broadway, Hopewell, Va.

KIRBY STRINGER, ARCHITECT, has opened an office at 306 Etowah Bank Bldg., Gadsden, Ala.

L. F. SIMONDS, 61 Central St., Auburndale, Mass., would like to receive manufacturers' samples and catalogues, especially on millwork data and design of small store blocks.

FRED. G. ROUNDS, former associate professor of architecture and a member of Smith & Rounds, Pullman, Washington, has severed his connections with the State College of Washington and has opened an office for the general practice of architecture in the Advocate Building, Chehalis, Washington. The office of Smith & Rounds will be continued at Pullman until January 1st, 1929, under Stanley Smith, at which time the partnership will be dissolved and Mr. Smith will continue the office under his own name.

HARRY L. ROSENBLATT, Architectural student, 1419 So. Spaulding Ave., Chicago, Ill., would like to receive manufacturers' samples and catalogues.

ERNEST A. NEWTON has opened an office for the practice of architecture at 164 Oxford Road, Manchester, England.

WILLIAM T. MCCARTHY, ARCHITECT, has moved to 147 Pierrepont St., Brooklyn, New York.

W. DUNCAN LEE, ARCHITECT, has moved to 210 E. Franklin Street, Richmond, Va.

THE OFFICE OF GRANT M. SIMON, ARCHITECTS, 1500 Walnut St., Philadelphia, Pa., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

JOSEPH E. FRONCZAK, ARCHITECT, has moved to the Marine Trust Building, 1067 Broadway, Buffalo, New York.

ROBERT W. DICKERSON & EMERY W. RHOADS have formed a partnership for the practice of architecture under the name of Dickerson & Rhoads with offices at 1001 Huron Road, Cleveland, Ohio.

V. J. HOIER, Architectural student, 4343 Hirsch St., Chicago, Ill., would like to receive manufacturers' samples and catalogues for his A.I.A. file.

THE DRAWING DEPARTMENT of St. Martin's College of Lacey, Washington, would like to receive manufacturers' samples and catalogues for its architectural and engineering files.

ALFRED H. ECCLES, ARCHITECT AND ENGINEER, has moved his office from Astoria to Chatham Phenix Bldg., Queens Plaza, Long Island City, and would like to receive manufacturers' samples and catalogues.

C. C. ALEXANDER, Architectural draftsman, 611 San Angelo National Bank Bldg., San Angelo, Texas, is starting an A.I.A. file and would like to receive manufacturers' samples, catalogues, and specifications.

HAROLD M. HAAG, ARCHITECT, has opened an office for the practice of architecture at 309 Eighth Street, Elyria, Ohio.

PAUL J. DEERING, Architectural student, 2330 Southport Avenue, Chicago, Ill., would like to receive manufacturers' samples and catalogues.

CLARENCE W. STUBER, ARCHITECT, has moved from Gary, Ind., to 51 W. 80th Street, Chicago, Ill.

EDMOND R. AMATEIS, SCULPTOR, has moved his studio to 15 West 29th St., New York City.

R. P. WOLTZ, JR., Architectural student, Students' Exchange, Box No. 791, College Station, Texas, would like to receive manufacturers' samples and catalogues.

MAX SIMON, Architectural draftsman, 1329 Clinton Avenue, Bronx, New York, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

JOHN R. FERGUSON, ARCHITECT, has opened an office for the practice of architecture in the Montgomery Building, Spartanburg, S. C., and would like to receive manufacturers' samples and catalogues.

C. H. COWGILL, Professor of Architecture, has recently gone to the Virginia Polytechnic Institute to establish a department of Architectural Engineering and is anxious to build up a complete file of producers' literature. He would like to receive latest catalogues, data sheets, standard specifications and details addressed to him at Box No. 335, Blacksburg, Virginia.

JOSEPH PRUSSIANO, Architectural student, 29 Brunswick St., Jersey City, N. J., would like to receive manufacturers' samples and catalogues.

JOHN TESHOFSKY, Architectural student, 533 East 12th Street, New York, would like to receive manufacturers' samples and catalogues.

K. F. HALL, Architectural student, Risley Hall, Cornell University, Ithaca, New York, would like manufacturers' samples and catalogues illustrating church building, including interior decoration and finishing.

A. SALMAN, ARCHITECT, 1047 Wesley Avenue, Cincinnati, Ohio, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

FREE EMPLOYMENT SERVICE

(Other items on pages 132 and 140, Advertising Section)

POSITION WANTED: Young man (colored) would like position in architect's office. Graduate of Mechanics Institute, winner of the George E. Hoe prize and now attending night classes at Columbia. Willing to start at a very low salary in order to gain office experience while going to school. Lindsey S. Reed, Jr., 144 45th St., Corona, L. I., New York.

POSITION WANTED: Architect-designer draftsman, thoroughly experienced and practical, wishes position. Henry V. Ruderman, 701 West 175th St., New York, N. Y.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS *by the firm issuing them. When writing for these items please mention* PENCIL POINTS.

Desco Metal Store Fronts.—A.I.A. File No. 26-b-1. Catalog No. 627. Illustrates and describes this line of metal store fronts. Half size details, sections and plans, show case doors, hollow metal sash. 40 pp. 8½ x 11. Detroit Show Case Co., Detroit, Mich.

Benjamin All-Porcelain Crysteel Cabinets.—Catalog illustrating and describing attractive line of refrigerator cabinets. Tables of capacity, construction features, dimensions, etc. 8½ x 11. 16 pp. Benjamin Electric Mfg. Co., 120 S. Sangamon St., Chicago, Ill.

Hardware for Utility and Ornamentation.—Attractive and profusely illustrated brochure covering hardware of all types for interior and exterior use. A practical guide to the selection of suitable hardware trimmings. 6½ x 9½. 62 pp. Sargent & Company, New Haven, Conn.

Sargent "Union" Locks.—Booklet illustrating this type of lock with demountable knob and exchangeable cylinder especially designed for protection in office buildings. Fully described. 7½ x 11. Sargent & Company, New Haven, Conn.

Ye Forge Line of Wrought Colonial Hardware.—A.I.A. File No. 27-B. Catalog No. 28. New Catalog illustrating and describing an attractive line of wrought Colonial hardware. Full specifications and suggestions for many uses. 8½ x 11. 20 pp. J. G. Braun Co., Inc., 537 West 35th St., New York, N. Y.

Steel Moulding.—A.I.A. File No. 15. Supplement No. 1 to Catalog No. 25. Illustrates and describes handrails of iron and bronze, hand hammered bars, facings and scribes, astragals and facings, together with layout and detail of store front. 8½ x 11. 8 pp. J. G. Braun Company, Inc., 537 West 35th St., New York, N. Y.

The Construction of Weatherbest Thatch Roofs.—A.I.A. File No. 19-d-1. Booklet illustrating and describing the construction of Thatch Straw Effect Roofs. Many illustrations, standard specifications, perspective views of rake eave construction, main rafter construction, etc. 8 x 11. 24 pp. Weatherbest Stained Shingle Co., Inc., North Tonawanda, N. Y.

Weatherbest Old Colony Red Cedar Shakes.—A.I.A. File No. 19-d-1. Booklet illustrating and describing genuine hand rived tapered red cedar shakes. Many attractive illustrations of notable installations, specifications, etc. 8½ x 11. 10 pp. Weatherbest Stained Shingle Co., Inc., North Tonawanda, N. Y.

Making Old Houses into Charming Homes.—A.I.A. File No. 19-d-1. Attractive booklet showing many illustrations of houses remodelled with Weatherbest Stained Shingles. Many suggestions and much helpful data on the subject. 7½ x 10½. 24 pp. Weatherbest Stained Shingle Co., Inc., North Tonawanda, N. Y.

Beautiful Homes of Concrete Masonry.—Attractive booklet illustrated in sepia of many examples of homes of this material. Floor plans and full information. 8¼ x 11. 31 pp. Portland Cement Association, 33 W. Grand Ave., Chicago, Ill.

Security Freight Elevator Doors.—A.I.A. File No. 33-G. Catalog D illustrates and describes "Seco" Truckable counterbalanced doors, "Sec-Tel" vertical telescoping doors, dumbwaiter doors, freight elevator door safety devices. Vertical sections, construction suggestions, specifications, etc. 8½ x 11. 40 pp. Security Fire Door Co., St. Louis, Mo.

Hoosier Sectional Furniture for Model Kitchens.—A.I.A. File No. 35-c-12. Attractive catalog with color illustrations describing kitchen furniture. Many layouts, etc. 8½ x 11. 16 pp. H. M. C. Sales Corp., Division of The Hoosier Mfg. Co., Newcastle, Indiana.

Cold Storage Insulation.—Bulletin No. 401. Tells the story of Gimco Rock Wool Cork for cold storage insulation. Much useful and interesting data concerning its uses, results of tests, etc. 8½ x 11. 48 pp. General Insulating & Mfg. Co., Alexandria, Indiana.

The Control of Lighting in Theatres.—A.I.A. File No. 31-e-c. Bulletin No. 42. Attractive and useful booklet covering the latest design of stage lighting control apparatus. Of especial interest to architects who do buildings where stages are involved. 8½ x 11. 66 pp. Frank Adam Electric Co., Drawer 22, St. Louis, Mo.

A Heating Sensation.—Booklet illustrating and describing the Bryan oil-gas burning boiler. Catalog No. B4. Sectional views, full information. 6 x 9. 48 pp. Bryan Steam Corp. (Boiler Division), Peru, Indiana.

Furnishings for Modern Churches.—A.I.A. File No. 35-a-42. A portfolio containing 52 full page plates showing fine wood carvings as used in some of the more prominent churches throughout the country. Standard filing size. American Seating Co., 14 East Jackson Blvd., Chicago, Ill.

Handbook on Structural Waterproofing.—Special edition for architects and contractors.—A.I.A. File No. 7-a. Comprehensive handbook on the subject covering all phases, and containing such information as will convey a clear understanding of the material, application and many advantages of Ferro-Tite used in the Iron Method of waterproofing and oilproofing. 8½ x 11. 96 pp. Contract Waterproofing Co., 1956 Railway Exchange Bldg., St. Louis, Mo.

Architects' Handbook of Electric Cooking for Residences, Apartments and Hotels.—A.I.A. File No. 31-g-4. Book 1 illustrates and describes Hotpoint electric ranges, water heaters, air heaters, Edison cooking and baking equipment. Blueprints of outlie and dimensions, technical information, etc. 8½ x 11. 32 pp. Edison Electric Appliance Co., Inc., 560 West Taylor St., Chicago, Ill.

Architects' Handbook of Electric Cooking for Hotels, Hospitals, Public Institutions, Clubs, Bakeries, etc.—A.I.A. File No. 31-g-4. Book 2 illustrates and describes fully electrical appliances for uses in above-mentioned buildings Typical installations tables of costs, layouts, etc. 8½ x 11. 48 pp. Edison Electric Appliance Co., Inc., 560 West Taylor St., Chicago, Ill.

Style in Oak Floors.—Attractive new booklet just off the press on the subject of CELLized Oak Floor Planks, Bruce CELLized Oak Floor Blocks and Bruce CELLized Strip Flooring. Illustrated in sepia. 6 x 9. 16 pp. E. L. Bruce Co., Memphis, Tenn.

Natco Girder and Column Covering.—A.I.A. File No. 10-c-12. Bulletin No. 119 giving full information on this subject, tables, detail drawings, etc. Much valuable data. 8½ x 11. 12 pp. National Fire Proofing Co., Fulton Bldg., Pittsburgh, Pa.

Natco Vitritile.—A.I.A. File No. 10-a-11. Bulletin illustrating in color Natco glazed vitritile, together with illustrations of typical shapes and sizes, details of construction, tables, etc. 8½ x 11. 8 pp. National Fire Proofing Co., Fulton Bldg., Pittsburgh, Pa.

Holophane Datalog.—A.I.A. File No. 31-f-23. 1928 Commercial Edition of the general catalog and engineering data book. Lists many recent developments not mentioned in previous publications of the same character, a number of which has been developed for specific application in varied locations. A valuable addition to the architect's library. 8½ x 11. 48 pp. The Holophane Co., Inc., 342 Madison Ave., New York, N. Y.

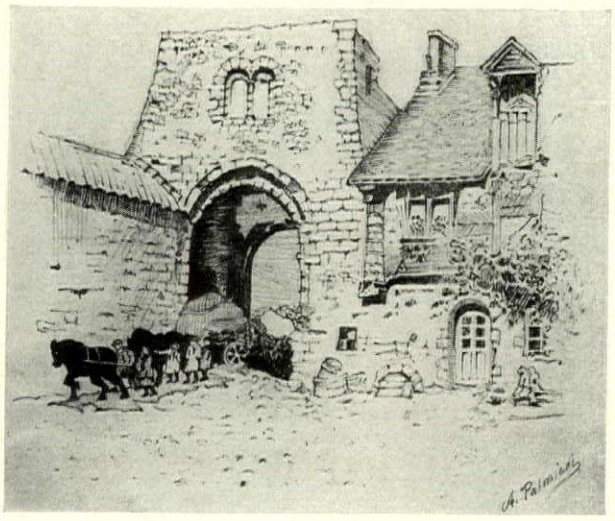
Window Shades.—A.I.A. File No. 28-e. Data catalog published for the information of the architect giving in detail the process of manufacture and method of installing window shades. Samples of cloth and much useful information. 8½ x 11. 27 pp. The Columbia Mills, Inc., 225 Fifth Ave., New York, N. Y.

High Temperature Insulation.—Bulletin No. 400. Interesting booklet containing full information on Gimco Rock Wool Flexfelt for high temperature insulation, its application, tables, charts, etc. 8½ x 11. 32 pp. General Insulating & Mfg. Co., Alexandria, Indiana.

Architect's Specifications and Data on Oil Heating Equipment.—Reprinted from Sweet's Catalog and containing much useful and necessary information on this subject. 8 pp. 8½ x 11. Hardinge Brothers, Inc., 4149 Ravenswood Ave., Chicago, Ill.

Pantry Sinks.—A.I.A. File No. 29-h-6. Catalog T. Attractive little books illustrating a variety of metal pantry sinks, specially built drain boards, metal cabinet combinations, etc. Specifications, typical layouts, details, etc. 8½ x 11. 24 pp. John Trageser Steam Copper Works, Grand Ave., Maspeth, Queens, N. Y.

(Continued on Page 82, Advertising Section)



PENCIL SKETCH BY ANDREW PALMIERI, OF ORANGE, N. J.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of PENCIL POINTS published monthly at Stamford, Connecticut for October 1, 1928.

State of New York
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. V. Montgomery, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Corporation publishing PENCIL POINTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.

Editor, R. F. Whitehead, 148 East 61st Street, New York City.

Managing Editor, None.

Business Manager, W. V. Montgomery, 419 Fourth Avenue, New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.
Ralph Reinhold, 419 Fourth Avenue, New York City.
L. F. Nellis, 419 Fourth Avenue, New York City.
Marion S. Carpenter, 920 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is ..... (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

Sworn to and subscribed before me this fourteenth day of September, 1928.

CURVILLE C. ROBINSON,
Notary Public.
(My commission expires March 30, 1930.)